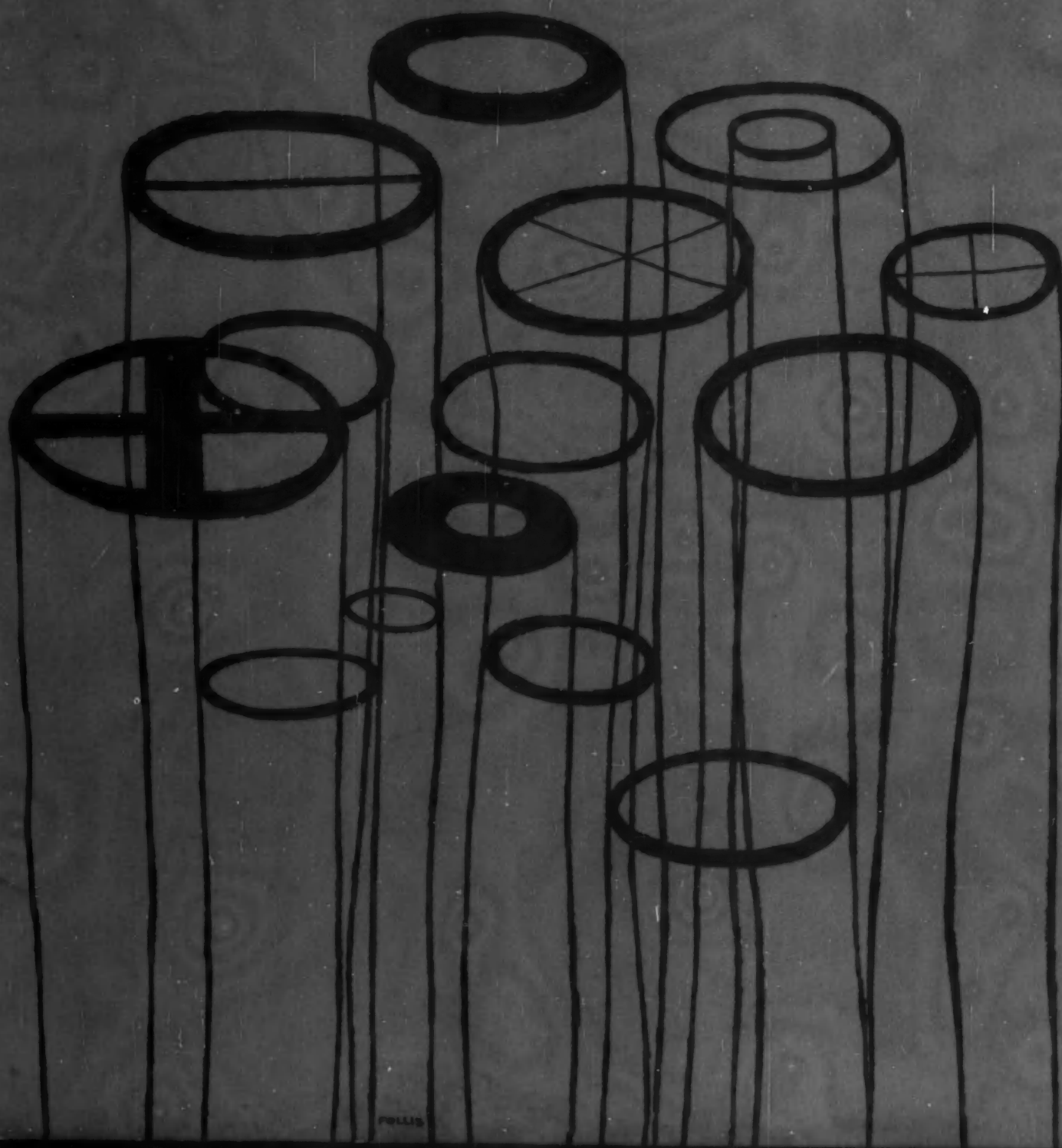


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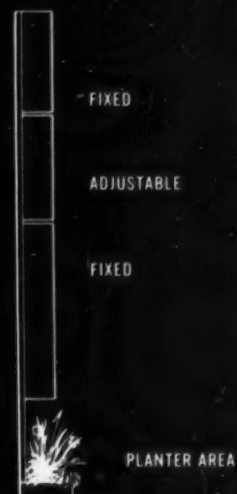


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CONTENTS FOR APRIL 1957

ARTICLES

Medical Group Practice Clinic—Richard J. Neutra, architect	14
House in Texas by William R. Jenkins, architect	16
Case Study House 18 by Craig Ellwood Associates	18
Multiple Living Units by Victor Gruen and Associates	20
House for a Merchant Builder by Campbell and Wong	22
Elementary School by Mario J. Ciampi, architect	26
Company House in Trinidad by Bolton and Barnstone, architects	28

SPECIAL FEATURES

California Design III—Pasadena Art Museum	23
Furniture Part II	30
Music	8
Notes in Passing	13
Books	32
Currently Available Product Literature and Information	36

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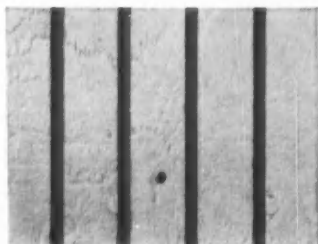


Kitchen built-ins like this range and oven unit make a big hit with your women prospects. Plywood cabinets won't dent or rattle, can be easily re-finished.

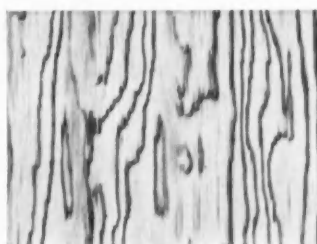


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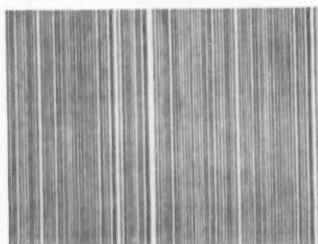
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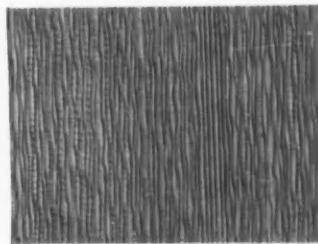
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MUSIC

PETER YATES

The New York Philharmonic-Symphony Society this season conferred on Igor Stravinsky, for a 75th birthday present, its Honorary Membership, previously conferred on Mendelssohn, Liszt, Wagner, Dvorak. Before getting around to this, the Society allowed Stravinsky to conduct his biennial concert with the orchestra. Stravinsky, in return, with an assist from Robert Craft in the rehearsals, made the orchestra sound better than at any other time I have heard it this season.

For the broadcast portion he presented his new version of the *Bach Canonic Variations* for organ, the piece Bach wrote in his old age to qualify for membership in a local musical society, in the transcription for orchestra and chorus first heard last spring at the Ojai Festival. This time, though the performance was no better, I found the ending more satisfactory, possibly for acoustical reasons, the chorus being more emphasized. Bach intensifies the successive variations by canonic efflorescence; Stravinsky's version goes the opposite direction, stressing the chorale by setting it for voices. The change of balance resulting from the antiphonal division of the chorale in the last movement justifies the conceptual change throughout.

The major work of the broadcast concert was the melodrama *Persephone* for speaker, tenor, chorus, and orchestra. Vera Zorina spoke the part of Persephone; our own Richard Robinson, who has sung many Stravinsky works for the Monday Evening Concerts, was selected by the composer to sing the tenor part—and a superb job he made of it. To judge by the tidal booming of applause which sounded through the speaker after each work, there were no difficulties of communication between the composer and his audience. *Persephone* has not been performed as often as it should be, possibly because the speaking part, designed for Ida Rubinstein, was combined with mime and intended for stage representation. I had

heard it only once before, perhaps in an earlier recorded performance, since I do not recall the occasion. It is among the most grateful and one of the least controversial of Stravinsky's compositions, a long, continuous line of embellished melody, simply yet very subtly orchestrated, rhythmically unostentatious yet in constant motion over a great variety of rhythmic patterns, checked by the breathing pauses that convey dramatic feeling. I am hoping that this performance or another will soon be recorded.

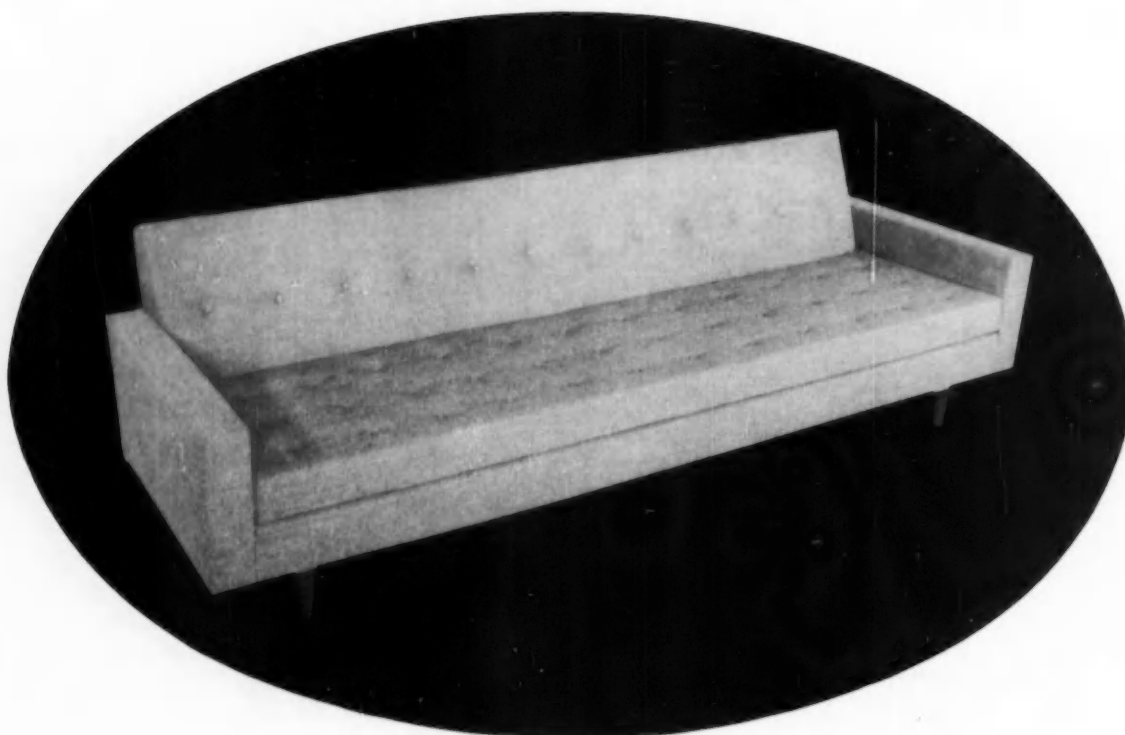
The *Song of Earth*, another large work, for two soloists and orchestra, brought me back after long absence into the Los Angeles Philharmonic audience. To hear the orchestra performing under the direction of Alfred Wallenstein had long ceased to be a pleasure. The cramped, stiff, scared responses of the orchestra reported the failure in leadership. Under Eduard van Beinum, the present musical director, who was conducting his second program of the season, the orchestra sounded happy, relaxed, and naturally a good deal more accurate. The Thursday evening performance which I attended was not, I am told, as good as that of Friday afternoon, yet, disregarding some details in the first movements, I would rank it among the better readings I have heard. The soloists took hold slowly, Walter Fredericks, the tenor, coming to full dramatic voice in his third solo (*The Drunken One in Springtime*)—how wonderfully this music catches the feeling of the Chinese verses! In this, quite unlike the gruesome translations in the program notes. Nan Merriman, who has recently recorded the work with van Beinum and another orchestra, had the advantage of knowing every part more intimately and sang with complete control, the more intense for its reserve of power, rising to triumph in the final double-section (*The Farewell*) and its wonderfully repeated benediction to the forever, "Ewig . . . ewig . . ."

I have paid tribute to Nan Merriman before, when she sang Hindemith's song-cycle *Das Marienleben* at the Ojai Festival two years ago. Nan Merriman is not afraid of big works; she has avoided the deterioration of casual recital singing. She enjoys working with an orchestra and knows how to sing with and through it, instead of trying to sing it down. Some time ago a concert representative said to me in the course of a rather heated discussion: "If Nan would stop singing with orchestra, we could sell her for more money."

(Continued on Page 12)

Sofa M/624 designed by Stewart MacDougall

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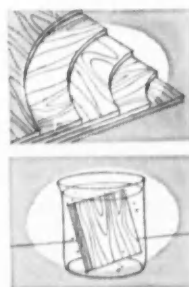
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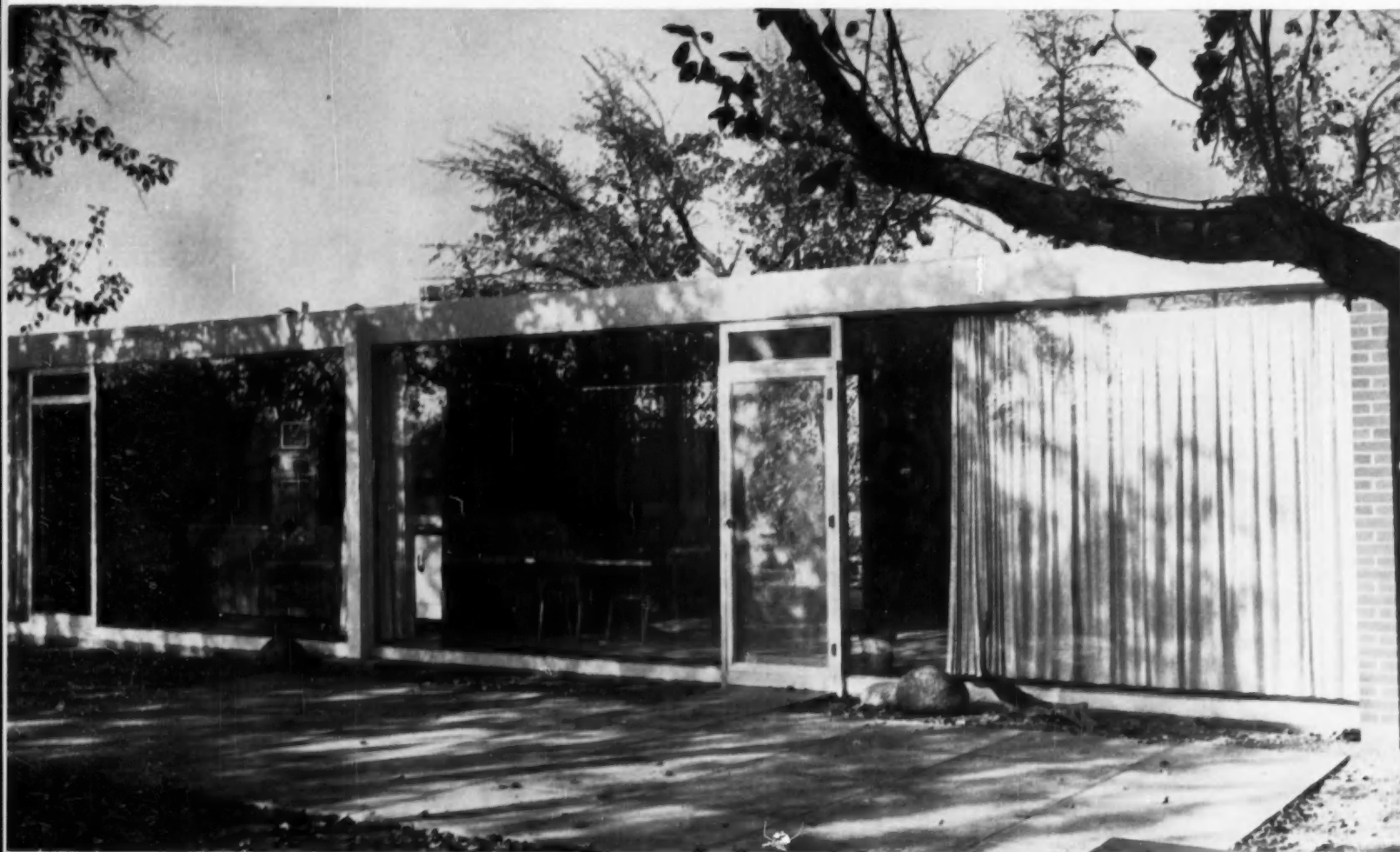
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The Salt Lake City homes shown here are three examples of how steel framing can be effectively used to reduce costs. Architects Cannon, Smith and Gustavson, had the framework shop welded (in four sections). The welding and grinding took one day in the case of the house in the large picture. Erection time, using three men, was just five hours. Total cost (including built-in furniture and kitchen equipment): \$10.50 a square foot.



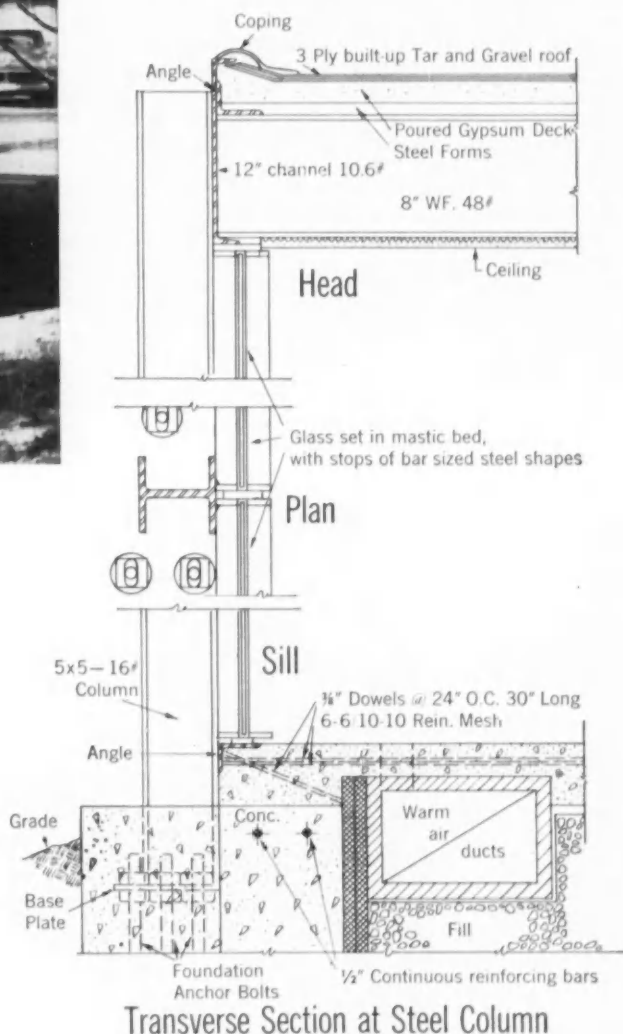
A distinguishing feature of these Cannon, Smith & Gustavson homes is steel columns riding outside the structure so that loads are carried in shear. The exposed frame presents a clean consistent rhythm that becomes the basic element of the architecture. By introducing some moment into the columns, the architects were able to use lighter steel members.



News of 3 more steel homes from United States Steel

The United States Steel shapes used in these Salt Lake City homes are sold by steel jobbers in your locality.

Architect: Dean L. Gustavson, AIA
John W. Sugden, Associate
Cannon, Smith & Gustavson, Salt Lake City



Steel framing leaves interiors open to such possibilities as this plumbing core, a compact gathering of kitchen, laundry, bath and mechanicals. This also serves as an island separating living and bedroom areas. The ceiling is a simple plaster panel suspended from the steel frame.



ARCHITECTS & ENGINEERS: Write for your free copy of "New Horizons for Home Building . . . With Steel." This new booklet contains case histories of architect-designed steel homes and other useful information on building codes, specification data and advice on the maintenance and painting of steel. Write: Architects & Engineers Service, Room 1260, United States Steel Corporation, Columbia-Geneva Steel Division, 120 Montgomery Street, San Francisco 6.

Steel is complementary to any building material. Here the steel frame is set off at either end with English Bond brick bearing walls. The architects favor white painted frames so that shadows will give the structures a "sculptured look."

Western homes of the future are now building with steel... **UNITED STATES STEEL**

MUSIC

(Continued from Page 8)

Nan has chosen a larger and more lasting artistry; she sings the great works with orchestra under the best conductors, takes part in the Glyndebourne Festival, performs Mozart and Verdi. Her enthusiasm for music has not lessened with success.

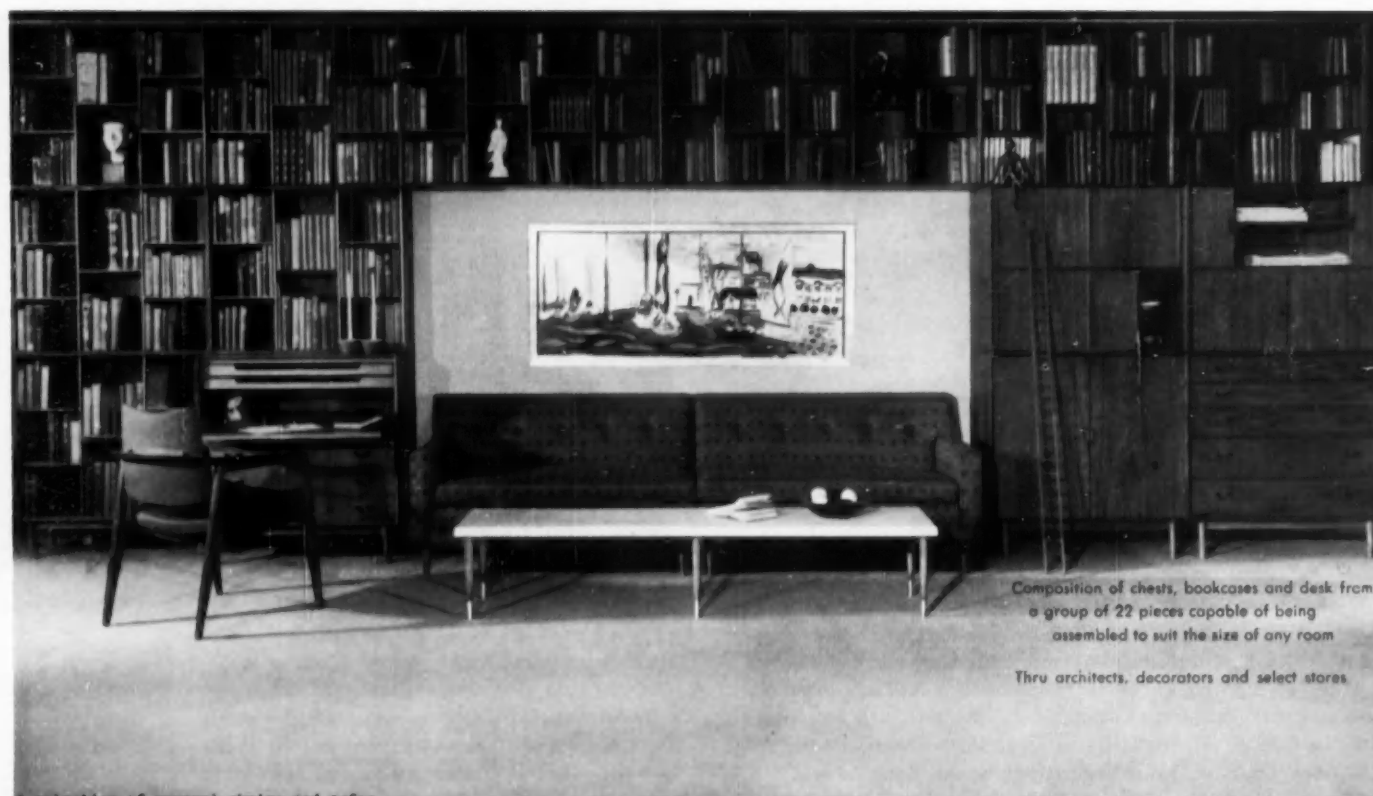
At this concert the ovation for Mr. van Beinum began with his conducting of the little Schubert Third Symphony. After the routine pattering of hands to which audiences in recent years have accustomed me, here was again an audience beating their hands and shouting bravos to a great performance. And again, the next week, when Tosy Spivakovsky played the Bartok Concerto to a sold-out house—though a number of subscribers, who refuse to accept twentieth century music as if it threatened them with moral disaster, had stayed home.

Tossy Spivakovsky plays the Bartok Violin Concerto with the controlled freedom of a chamber musician, avoiding the self-satisfied declamation of the routine concert violinist, achieving drama by a long eloquence of speaking-singing line. Mr. van Beinum held the orchestra to a comparable reserve and shapeliness, subtly responding to the disciplined freedom of the soloist, letting go only in the great orchestral outcries. I have not heard the Concerto in a better performance. It is like a Passion, the solo voice pleading, preaching, singing agonized and mourning, as if for peace, against the furies which had been let loose in Europe. The Concerto was written in 1936, when Bartok was already deeply aware of the evil that was going on in Germany. He did not fear to speak out against it, instructing his publishers to refuse permission to German orchestras wishing to perform his works. At the height of his powers he was forced to leave his native Hungary, abandoning all his possessions, and come to New York, where later he died in poverty. The furies are in the orchestra, breaking out in mob imprecations, arguing with the soloist, wrestling with him in counterpoint as if to talk him down. I do not offer this as a program; it cannot have been far from the mind of Bartok while he wrote. Against this moving panorama Karl Geiringer, who wrote the program notes, quotes Halsey Stevens to the effect

that, in the first movement, Bartok allows the violinist to play a twelve-note row and then mocks it with nasty sounds in the orchestra. Such a whole-cloth invention by a biographer assumes in quotation the force of fact, becoming a musicalological lie to be argued away by another generation of critics. Whatever may have been in Bartok's mind while he was writing this Concerto, he clothed its dramatic outline in form as elegant as it is passionate, like a Deposition by Greco. Purely as musical delineation the work is masterly, comprising the whole range of music, from tone-row to strict variations on a theme. Bartok knew well the mature art of Schoenberg, kept his independence of it and learned from it to advantage.

Though I am seldom aware of what is happening in television, I was fortunate to see and hear Leonard Bernstein in the last of his hour-long *Omnibus* programs, that one devoted to twentieth century music. Mr. Bernstein, on a vast stage, containing in its odd corners a full symphony orchestra, a competent woman vocal soloist whose name I didn't catch, the Juilliard Quartet, assorted solo instrumentalists from the orchestra, and a piano at which he both demonstrated and performed, achieved a dialectical triumph. If I did not always agree with his choice of musical quotations, a couple of his more salient examples would not have occurred to me. He began with an uneasy fragment for brass and strings by Hindemith, a momentary demonstration of a prepared piano, without mentioning John Cage, and a fragment of an unattributed composition on tape, his manner implying that the two latter were, musically speaking, "dirty words," to which anyone might object. Then, laying out the triad like home plate and a pair of bases, he went to work to explain our natural affection for tonality. Vigorously giving voice to a presumptive barbaric chant on a single tone, he showed what happened with the addition of one and two tones; thence to five, with ethnological ditties on the piano black keys, and so on to seven, new bases glimmering from the floor around his diamond as he proceeded. The next move was striking: he defined melody, exemplified it by Mozart, and upset the definition by playing a section of the Allegretto of Beethoven's Seventh Symphony, where the melody strides above its harmonies on a single tone, supplementing this dialectical reversal

(Continued on Page 34)



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The decisions of the United States Supreme Court on matters of group relations have varied greatly during the last 100 years. From about 1868, when the Fourteenth Amendment to the Constitution went into effect, until about 1937, the Court usually supported those laws which tended to force the separation of Negroes and whites. Concomitantly, it acted in such a way as to weaken the effects of those tending to promote the association of Negroes and whites—except in situations where the superiority of the whites was clearly maintained.

Since 1937, however, the policy of the Court has changed drastically and it has consistently upheld the rights of victims of discrimination. Before 1937 the Court felt it imperative to restrain the legislatures from regulating and limiting the rights of property holders: thus, during the 1920's it blocked legislation on child labor, minimum wages for women, farm problems, and public utility valuation. About 1937, however, the Court elevated the protection of civil rights to a preferred position; since then it has tended to refrain from blocking legislation on economic rights and to restrain legislatures, individuals and groups from unfairly discriminating against "minority" groups. The new outlook of the tribunal was clearly expressed in 1940 by Associate Justice Hugo L. Black, when he stated for the entire Court: "No higher duty, no more solemn responsibility, rests upon this Court, than that of translating into living law and maintaining this constitutional shield deliberately planned and inscribed for the benefit of every human being subject to our Constitution—of whatever race, creed or persuasion."

Of all the provisions of the United States Constitution none has been more significant for the rights of Negroes and other minority groups than the Fourteenth Amendment. This amendment reads: "No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States, nor shall any State deprive any person of life, liberty, or property without due process of law, nor deny to any person within its jurisdiction the equal protection of the laws."

Over and over again, in any study of minority problems, mention will be made of the three main clauses of this amendment, the "privileges and immunities" clause, the "due process" clause, and the "equal protection" clause. Endless scrutiny and interminable debates have gone into the attempt to fix the precise meaning and application of the words of the legislators. Various interpretations of these clauses have had through the years a crucial impact on the wel-

fare of minorities in the United States.

In 1873, in the very first case under the Fourteenth Amendment to reach it, the Supreme Court laid the basis for a lengthy series of decisions which weakened the force of its provisions. In its final opinion, the Court established a distinction between the rights of an individual as a citizen of the United States and the rights of an individual as a citizen of the state in which he or she resides. The privileges and immunities clause, it ruled, protects only federal rights from hostile state action.

In piecemeal fashion, the Court's interpretation of the Fourteenth Amendment has extended the scope of the Bill of Rights until it now serves as a means of protection not only against the actions of the federal government but those of the 48 state governments as well. This extension has meant a great deal, particularly to Negroes, who have always found state legislation and state authority more oppressive than federal law and authority. In 1945 the Court took an important step in this direction when it upheld the constitutionality of a federal law (originating as far back as 1866) which has since served to deter state and local officials from depriving Negroes accused of a crime of the protection to which they are entitled.

The third of the clauses in the Fourteenth Amendment, the "equal protection" clause, has been the chief constitutional source for the protection of the rights of minorities. Its scope was considerably limited only a few years after it came into being, when, in 1883, the Court held that the Fourteenth Amendment restricted only the state governments, and not private citizens, from discriminating. This interpretation still stands.

In 1896 the Court upheld a state law requiring separate but equal accommodations for Negroes and whites on railroads moving within the borders of Louisiana. In deciding this case, the Court stated the famous "separate but equal" doctrine, which inaugurated a new epoch in United States group relations.

True, the Court insisted, in cases it decided later, upon adherence to this "separate but equal" rule but with only moderate practical consequences. Thus, despite the Fourteenth Amendment, which forbids the states to "deny to any person within its jurisdiction the equal protection of the laws," Negroes have in fact enjoyed separate but far from equal facilities in the Southern states. But, even under the "separate but equal" doctrine, Negroes have been able to win rulings that materially weakened the entire system of color segregation in

(Continued on Page 33)

MEDICAL GROUP PRACTICE CLINIC

SAN BERNARDINO, CALIFORNIA

Richard J. Neutra, architect F.A.I.A.

Collaborators: Dion Neutra
 Benno Fisher
 Serge Kaschin
 John Blanton
 Perry Neuchatz
 Gunnar Semblad

→
 Close-up view from the south-west; to the right we see a trellis in front of the walk used only by the personnel. The overhang at the left is cantilevered and points to the main entry for the patients.



PHOTOGRAPHS BY JULIUS SHULMAN



The layout of a medical group practice clinic is not simply a row or compound of offices in space, but layout in time as well, with an eye on the length of procedures, the number of assisting staff, instrumentation and paraphernalia to be accommodated. Taking advantage of the available acreage, the building was set back 100 feet from a busy thoroughfare in order to create a sound buffer, and also to take advantage of a natural landscape of trees and shrubs. The building has successfully avoided the typical institutional character of installations of a similar utilitarian nature.

The plan, with its patios and courts, comprises a variety of medical specialties, each with its own waiting room, and its own wing. The architect has also made studies for an expansion of the departments which can be made, taking full advantage of privacy, communication and workability without impairing the operation and functions of the existing units. There is a dressing alcove in each examination room, arranged in such a way that two patients can be serviced without interference. Every suite, consisting of two or three examination rooms and one consultation room, has insulated walls, and an independent heating and cooling unit built into the ceiling space and controlled independently. Separate waiting rooms have pleasant views into the patios, passages have floor-to-ceiling glass facing planted areas.



← Horizontal expansion of the varied building group makes the full grown trees of the spacious site an impressive asset. The front wing to the left is the Pediatrics Department and in the rear we see the lunch room, library, etc. Glass sliding doors from these two rooms allow the personnel and staff to lounge outside.

→ Here we see another station for the receptionist. The emergency waiting room is screened off from the surgical waiting room by transparent glass panels. The patients in the emergency waiting room can see the silhouetted plants from the room and patio on the glass screen. The patients in the surgical waiting room have a direct view into the planted inner patio, where the tree was preserved.

Solid end-wall of building wings excludes the south sun and adds substantially to the otherwise open front structure. ↓



HOUSE IN TEXAS

ARCHITECT: WILLIAM R. JENKINS

STRUCTURAL ENGINEER: DONALD F. WEST
 LANDSCAPE ARCHITECT: HUGH PICKFORD, JR.



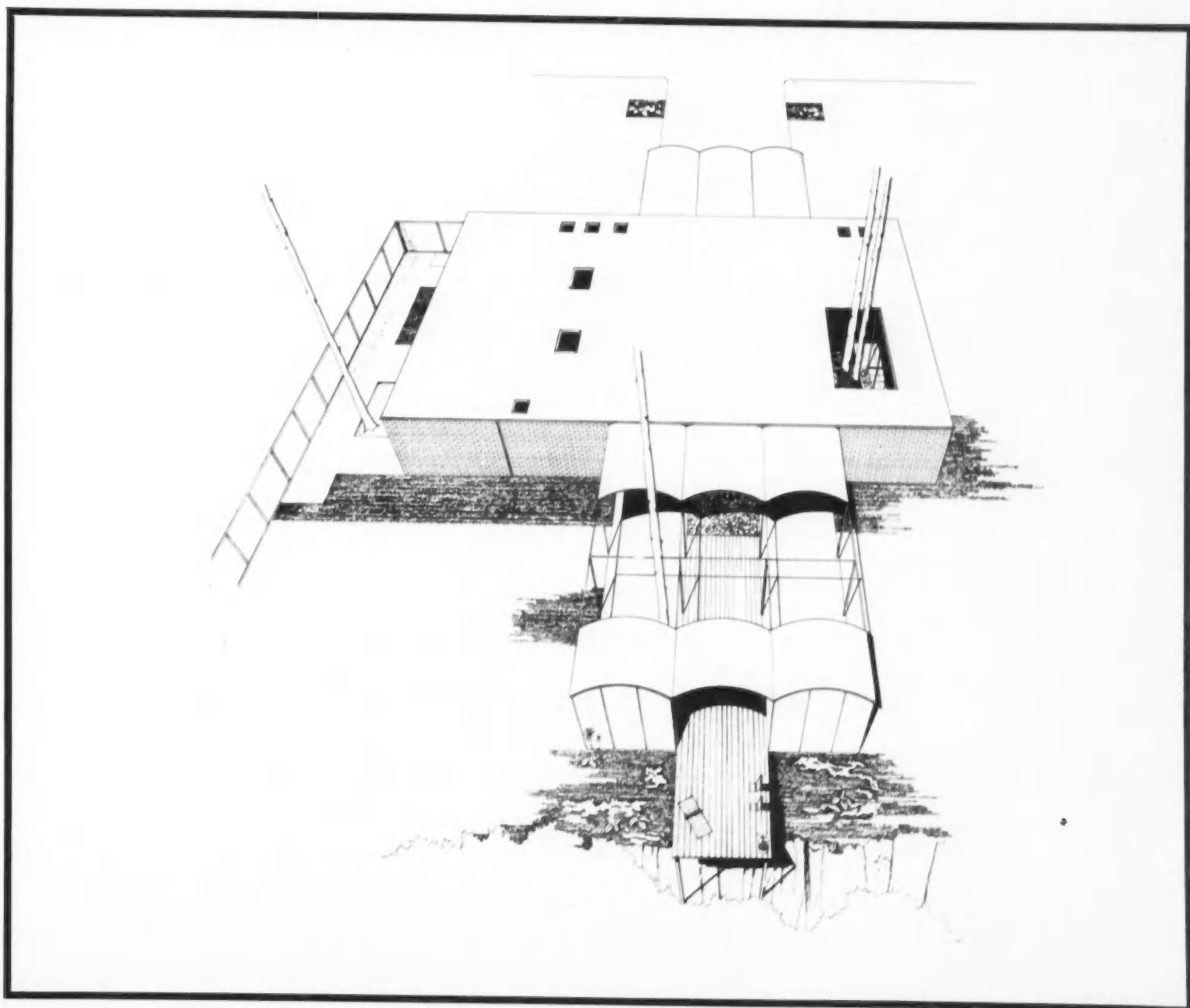
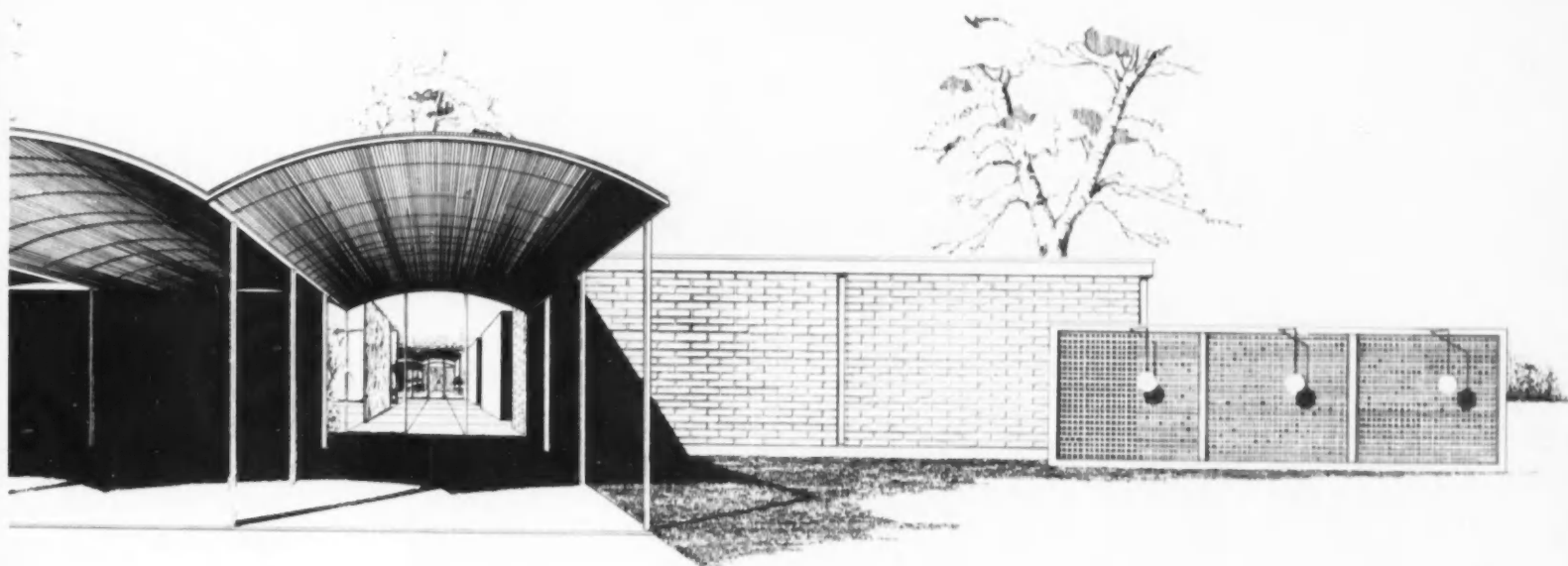
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- A. Steel Frame — Complete exposed steel structure with solid masonry walls as filler panels forming interior and exterior finish wall surfaces.
- B. Heating and Air Conditioning—Complete air distribution system in slab.
- C. Arched Roofs — Three heavy 9'-0" plywood arched roofs start at front to form open car parking, then pierce entire structure and continue outside to create covered patio area stopped at rear by storage, bathhouse and sun deck overlooking a creek.
- D. Arrangement—
 1. Master Bedroom Suite—Separation of master sleeping and bathing area from children's area. Interior tropical garden surrounded by sunken terrazzo tub, dressing and vanitory area, and sleeping area—designed around existing tree in center of garden.
 2. Children's area—Three boys' sleep-study compartments open out to play yard through sliding glass doors, open in to boys' playroom.
 3. Living core—Flanked on one side by boys' area and on the other by the master suite, this area is accented by the arched roofs and has—27 feet of sliding glass open to front off the foyer, parlor and dining areas — 27 feet of sliding glass opening to rear off the den and nook areas. The parlor and dining areas overlook an arid, succulent garden screened from the street by a lattice grillwork, while the den and nook areas overlook the rear patio and future pool site.

E. Materials

1. Floor—terrazzo and carpet.
2. Ceiling—acoustical plaster.
3. Walls—masonry and plywood.

- F. Lighting—Lighting is achieved through the use of skydomes and sliding glass doors, accented by artificial lights both indoors and out.



CASE STUDY HOUSE 18

BY CRAIG ELLWOOD ASSOCIATES

This house featured as a project for a Case Study House in 1956 is now under construction. It was necessary to work with certain rather difficult problems peculiar to the site. These problems now solved, we are able to proceed as previously announced.

The site is situated in a natural canyon watercourse and was filled 25 to 30 years ago during construction of the subdivision. The fill is 8 feet to 41 feet in depth and is not compacted, thus it was necessary to consider a system of caissons or pilings to carry loads to natural earth. Poured reinforced concrete caissons and power-driven steel piling were both considered. A boring investigation of the soil revealed the fill consisted of decomposed granite and granite rock and rubble with voids. Since the presence of rock and voids caused cave-ins and soil shifting during boring operations, the power-driven steel pilings were selected as the most economical solution. These piling are 8"-WF-32# steel beams on a grid of 16-foot centers, power-driven to a 30-ton bearing capacity. 14" x 24" reinforced concrete girders span between steel piling and a 7" thick reinforced concrete slab spans the girders.

The 18' x 36' pool will be "floated" on compacted fill. The soil in the pool area will be excavated and replaced with compaction to a depth of 19'. Compaction will be to 90% of optimum density. This solution, engineered and designed by Anthony Bros. Pool Company proved to be much less costly than placing the pool on steel piling.

The house structure is 8-foot modular: 2" x 2" square steel tube columns, 2" x 5 1/2" rectangular steel tube beams. This is the first use of rectangular steel tubing as beams and is probably the first application of a modular steel frame with prefabrication methods.

All wall panels for the house are prefabricated and are faced with 5/16" "Harborite," a Douglas Fir marine plywood with resin-impregnated overlays. These overlays provide a smooth, hard, grainless surface that eliminates grain-raise and checking, and takes paint well.

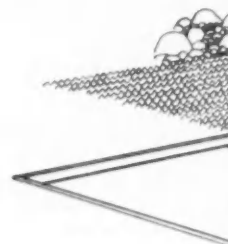
Roof decking is Fenestra "Holorib" steel building panels spanning 8 feet beam to beam. The design of these high-strength panels provides maximum bonding area and the telescoping end laps and interlocking side laps allow quick and easy installation.

P. E. PHILBRICK CO., BUILDERS

STRUCTURAL ENGINEERS:

Eleven "Steelbilt" steel-framed sliding glass door units are specified to integrate the interior with the garden and enclosed courtyard. Flooring throughout will be quarry tile, except in bathrooms, where Granitex Mosaics will be used on floors and walls. Mosaics will also be used on all countertops. All tile will be manufactured by The Mosaic Tile Company. The Kitchen/Utility area will feature eleven Westinghouse built-in appliances.

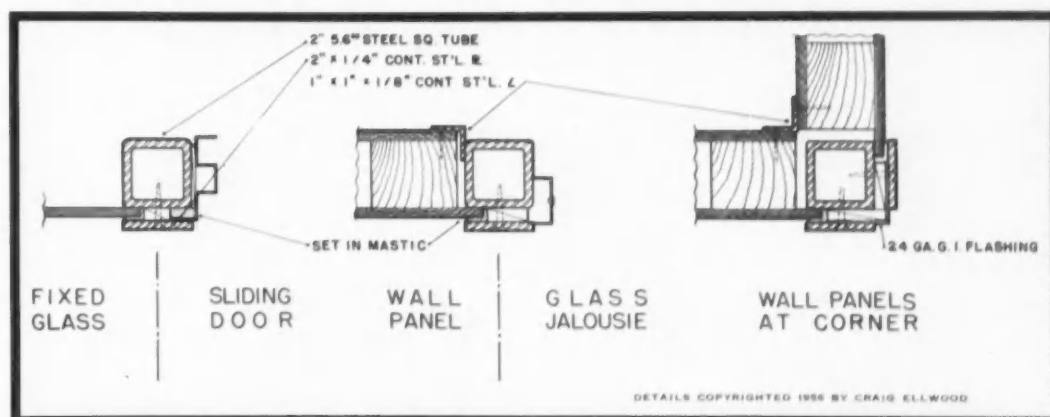
One of the first purposes of this house is to show how good design techniques can be best applied to prefabrication. The usual and standard procedure is to disguise the construction method and pretend that the house is job built. Here nothing is hidden and the system used is emphasized in the design. Frames and panels are strongly defined to become the basis of the architectural expression. In an early issue we will feature the steel piling, the structural steel frame.





MACKINTOSH AND MACKINTOSH

WILLIAM GOTTlieb



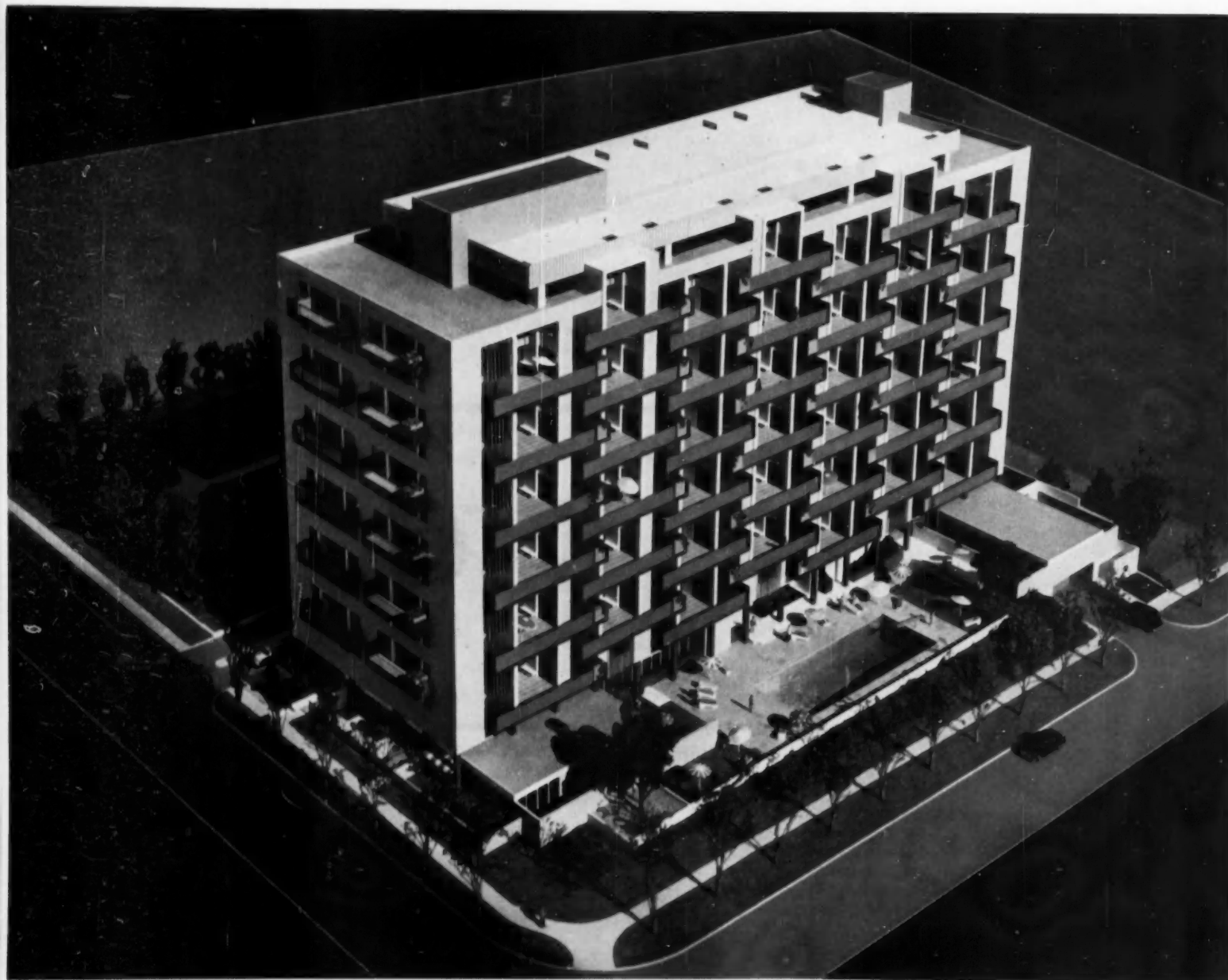
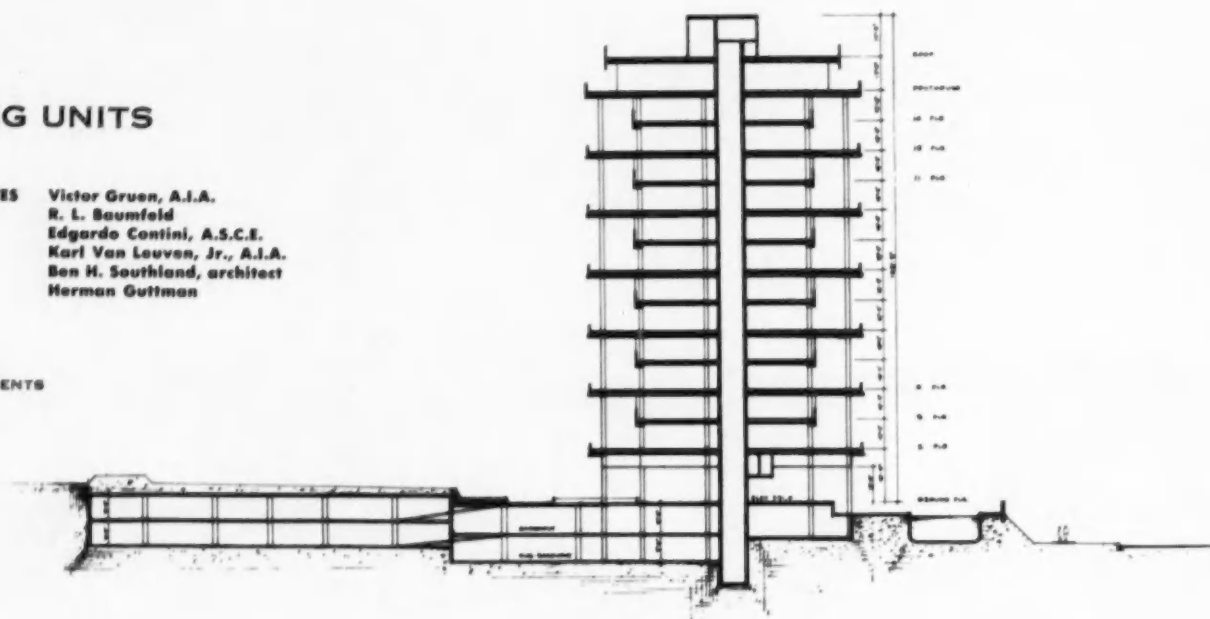
With this system, detailing has been minimized. One connection applies to all exterior wall conditions: panels, glass, sash and sliding door units connect to structural tubes in the same manner.

MULTIPLE LIVING UNITS

BY VICTOR GRUEN AND ASSOCIATES

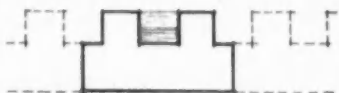
Victor Gruen, A.I.A.
R. L. Baumfeld
Edgaro Contini, A.S.C.E.
Karl Van Leuvan, Jr., A.I.A.
Ben H. Southland, architect
Herman Guttman

THE WILSHIRE TERRACE APARTMENTS



PHOTOGRAPHS BY GORDON SOMMERS

A new concept of apartment building design is being introduced on the West coast with the 14-story Wilshire Terrace project, a development of the Tishman Realty and Construction Company, Inc. of New York. The project, designed by architects Victor Gruen & Associates, is located

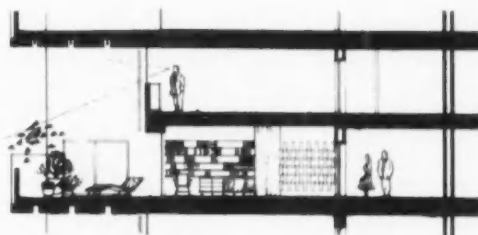
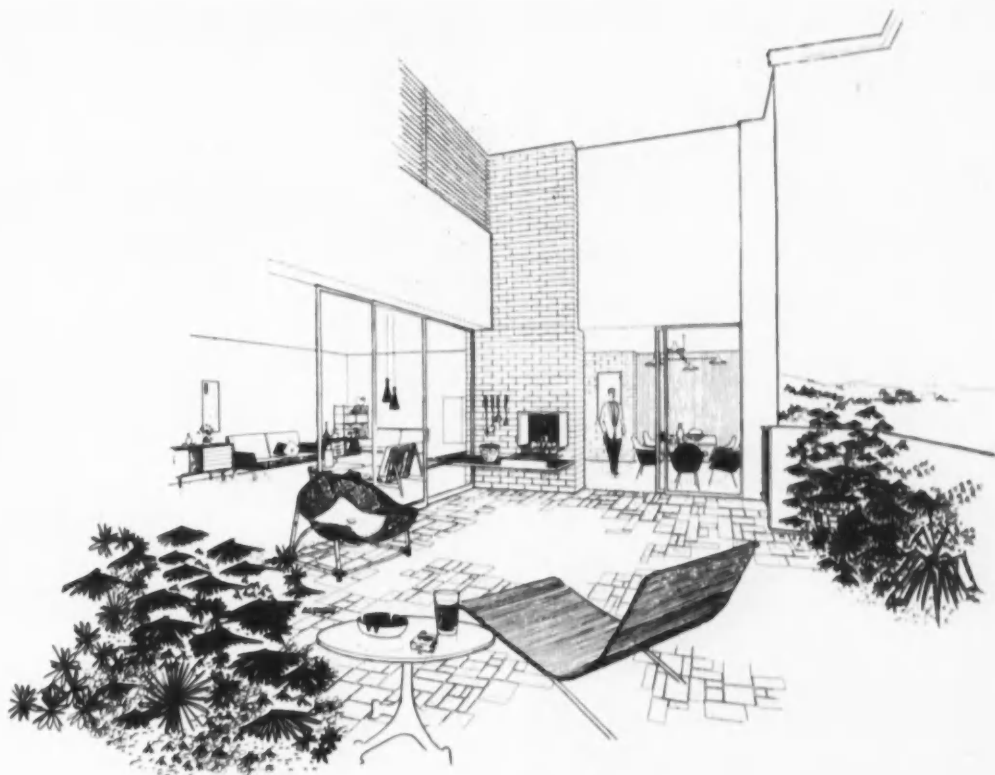


on the northeast corner of Wilshire and Beverly Glen Boulevards in Los Angeles in the most desirable residential location between Westwood and Beverly Hills.

The Wilshire Terrace is planned as an apartment building comprising more than 100 units of unusual luxury. In designing the building, every effort has been made to express the atmosphere of a private house within each of the apartments while providing them as a whole with all the services and conveniences normally only found in a first class hotel.

Existing high rise apartment buildings in the West follow a design originally developed in other parts of the country and somehow never adapted to the regional way of life and weather of the West; at most, small conventional balconies were attached to the facades of the buildings. It was the architect's goal to express in a multi-story project the "California way of living" characterized by the one-family home. This was accomplished through a bold and imaginative approach.

The key to the plan is a large outdoor living area—an 18' x 18' patio large enough to permit leisurely lounging, barbecuing and outdoor entertaining. The patio is two stories high to create the feeling of airiness and spaciousness of a garden court and permit a sky view as well as ample penetration of sunlight through the glass walls of the rooms surrounding the patio. Each patio is screened from view from the patios of



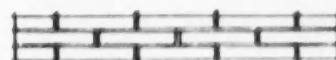
SECTION THRU TYPICAL APT.



the adjacent apartments. The patio is the focal point of the living area, with all major rooms facing and opening around it. The living room, dining room and main bedroom of each apartment face and open to the patio by means of sliding glass walls. An outdoor barbecue is provided in each patio, and radiant heating facilities are provided to make outdoor entertaining pleasant and comfortable throughout the year.

The typical floor plan includes, besides the patio, a large living room, a master bedroom, two baths, a library which adjoins one of the bathrooms to double as an extra bedroom when occasion may demand, a kitchen and service area.

(Continued on Page 36)



A patio for each apartment was to be provided. Yet, a patio of adequate dimension would have to be 2 stories high if proper ventilation and lighting conditions were to be maintained. This 2-story space is relatively easy to create in a project that includes duplex apartments (for instance, Le Corbusier's living room in Marseilles). In this case, however, the client had ruled out the climbing of any steps within the apartments. The solution arrived at takes the form of a comb-like plan which is shifted by half an apartment length on every other floor, giving the longitudinal building section the pattern of a brick wall laid in running bond. Thus, a 2-story patio is obtained.

On the lower level of each patio open the bedroom, study and living room of the apartment to which the patio belongs. On the upper level, only kitchens and dressing rooms from the apartment above open into the patio and a downward view is prevented by means of horizontal louvers which, however, allow a horizontal view toward the landscape.

Due to the fact that the building is air conditioned, these upper level windows will in most cases be kept closed and audio privacy thus assured. The upper part of the side walls of the patios have no openings at all.



HOUSE FOR A MERCHANT BUILDER

BY CAMPBELL AND WONG

In addition to the requirements usual to the house built for sale, it was necessary to consider the location, which is in a fairly high-cost land area. The two-story scheme was dictated by the shallowness of the usable area of the site, and in this particular tract there are three other designs made to fit variable conditions.

The house was designed with three bedrooms and two baths. The project was to design a simple, direct, comfortable house in the contemporary idiom without resorting to gimmicks, gadgets and surface decorations. In plan there is central circulation to all rooms from the entrance hall, best orientation to sun and view with the maximum utilization of the site. Other features, frequently found only in custom houses, are the direct access from kitchen to laundry; first floor toilet facilities accessible to the living area and kitchen with reasonable privacy; a compact U-shaped work area in the kitchen; eating space for four in the kitchen; ample wall space in the living area for furniture and pictures and careful consideration to arrangement of the furniture in all rooms; exceptionally easy access to bath from two smaller bedrooms with no long hall access; ample closets; materials and colors worked out in integrated scheme.



PHOTOGRAPHS BY MORLEY BAER



3

This is the third annual California Design exhibition featuring examples of the best creative design and production originating in Southern California. Each item, created in the contemporary idiom, has been selected as an outstanding example of excellence in design and function. It is the work of Southern California designers, manufacturers and distributors who were asked to make their best work available on a non-commercial basis.

The exhibition includes home furnishings, decorative accessories and a variety of household consumer goods with all items shown available in the retail market. Emphasizing the importance of good design, each exhibit will demonstrate the best of creative ideas for contemporary living. All items are in some phase of production; when not mass produced, they are available directly from the craftsman or his representatives.

CALIFORNIA DESIGN III

SPONSORED BY THE PASADENA ART MUSEUM AND THE LOS ANGELES COUNTY BOARD OF SUPERVISORS



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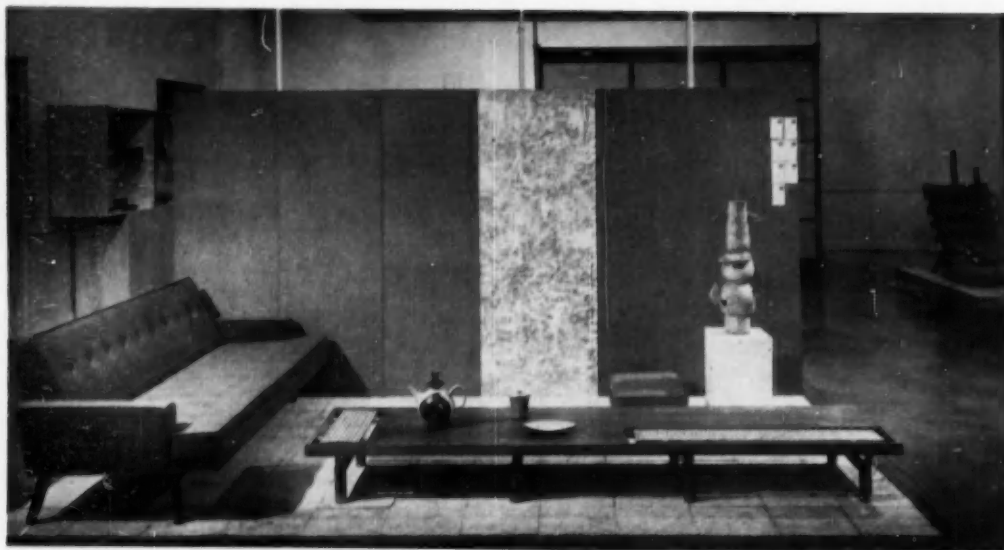
1. Three enamel plates (rear left) designed and made by Elizabeth Madley. Enamel plate (rear right); designed and made by Zella Marggraf. Ceramics (in foreground): ashtray; designed and made by Rupert Deese; footed compote by Harrison McIntosh; bottle by Ed Traynor; low bowl with handle and covered jar by Rupert Deese; tall vase by Ed Traynor; striped bottle by Harrison McIntosh and cigarette cup by Rupert Deese.
2. Panel, stained glass set in concrete; designed and made by Roger Darricarrere.
3. Round table, rattan and wrought iron with glass top. Designed by Danny Ho Fong; manufactured by Tropi-Cal. Durawear Melmac dinnerware on the table; designed by Emerson, Johnson & Mackay; manufactured by Graymar, Inc. Portable cabana, dressing tent for poolside or beach, with cement-filled base or metal spike; designed by Danny Ho Fong; manufactured by Tropi-Cal. Chair and footstool, rattan with metal frame; designed by Danny Ho Fong; manufactured by Tropi-Cal. Wall fixture; designed and made by Charles A. Starr Light Company.
4. "Warrior" wall decoration; designed by Evelyn Ackerman; manufactured by Jenev.



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PHOTOGRAPHS BY JAMES REED





CALIFORNIA DESIGN III

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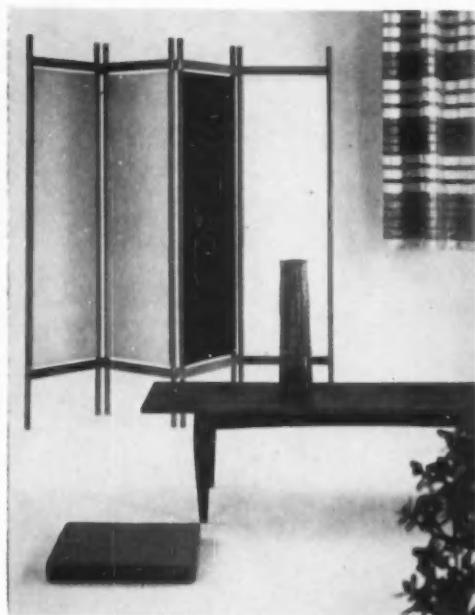


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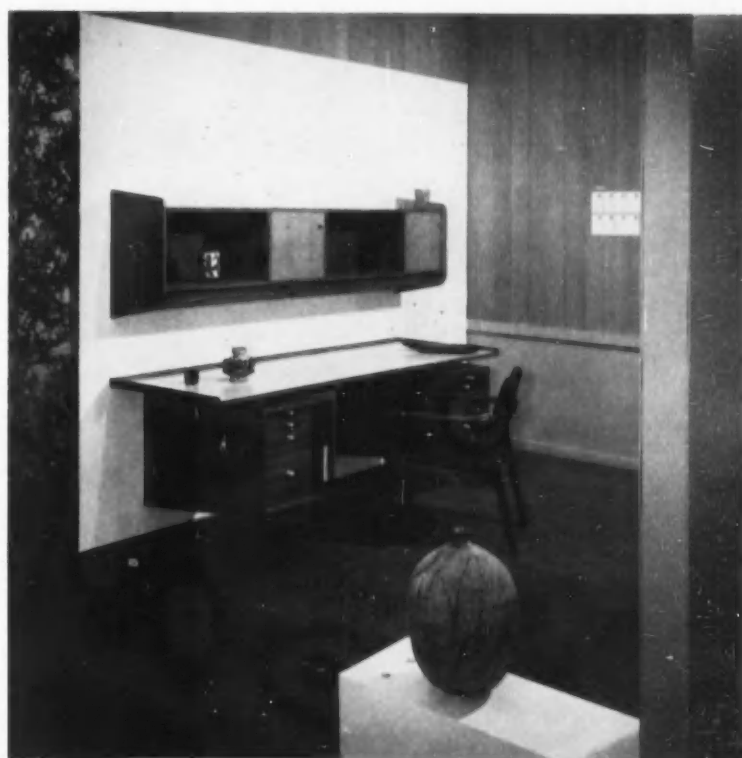


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5. Bench, ash with gold mosaic; made by Edward Rock, mosaic by Mikki Jump; Teapot, stoneware by Marion Moule. Cigarette Jar with lid, ceramic ashtray, clamshell shape by Rupert Deese; Couch designed by George Kasparian; manufactured by Kasparians. Tall ceramic pot by Marian Moule; Chaise lounge in background designed by Hall Bradley; manufactured by Tropical Sun; Wallpaper panel, "Chinese stone rubbing"; by Van Luit & Co.
6. Double dresser, available with wood drawer fronts finished natural or colored lacquer; base cabinet, natural teak color case with dark tone teak base; designed by MacDougall and Stewart; manufactured by Glenn of California. Sunburst clock, designed by Bruce Hill and Dick Dinges; manufactured by Peter Pepper Products, Inc. Pot designed and made by Peter Voulkos. Walnut chair; designed and made by Sam Maloof.
7. Dining chair; designed by MacDougall and Stewart; manufactured by Glenn of California. Armless chair; designed by Don Donnenfield, manufactured by California Cushion Company. Upholstered armchair; designed by MacDougall and Stewart; manufactured by Kasparians. Upholstery fabric by Martha Pollock. Wallpaper, "Blue Rings and Things" designed and manufactured by Albert Van Luit and Co.
8. Rattan chair with metal frame; table, tile top; designed and manufactured by Van Keppel-Green. Wall hanging or rug, handwoven; designed by Evelyn Ackerman; manufactured by Era Industries. Zebra wood cup by Gasper Peralta. Ceramic bowl by Harrison McIntosh.
9. Walnut coffee table, four-fold screen designed and manufactured by Mittwer & Associates. Stoneware vase by Ed Traynor. Handwoven fabric by Martha Pollock.
10. Wall-hung desk and cabinet; designed by Rex Goode and manufactured by Charles Pechanec, Jr. Posture-back chair, walnut frame, naugahyde seat and back; designed by Don Donnenfield; manufactured by California Cushion Company. Large stoneware bottle by Vivika and Otto Heino.
11. Desk, walnut with cane screen; designed by George Nelson; manufactured by Herman Miller Furniture Co. Chair, upholstery over Fiberglas laminate on metal base designed by Charles Eames; manufactured by Herman Miller Furniture Co. Fabric, "Angles and Arcs," handprinted, designed and made by Bernard Kester. Pitcher vase, graffiti on matte by Anton Blazek.
12. Walnut desk, plastic drawer fronts; designed by John Caldwell; manufactured by Beebe Enterprises.
13. Chair, Algiers stripe; designed by Frank Martin; manufactured by Martin-Bratrud, Inc. Lamp table, Gilcolite covered top and drawer face, stainless steel legs—walnut; designed by Mel Bogart; manufactured by Bohnett, Inc. Table lamp, base by Howard Whalen; shade by Rollin A. Wilbur, Jr.; manufactured by Demaray of California. Ceramic bowl by William Pillin.
14. Coffee table, white plastic top; designed by Van Keppel-Green; manufactured by Brown-Saltman. Mosaic panel "Mermaid"; designed by Evelyn Ackerman; manufactured by Era Industries. Linen rug, handwoven by Mary Jane Rice Leland.
15. Posture chair by Don Donnenfield; manufactured by California Cushion Company. Wallpaper, "Coins" by Albert Van Luit & Co. Walnut table by Mittwer and Associates. Silver compote and salt and pepper shakers by Philip Paval.



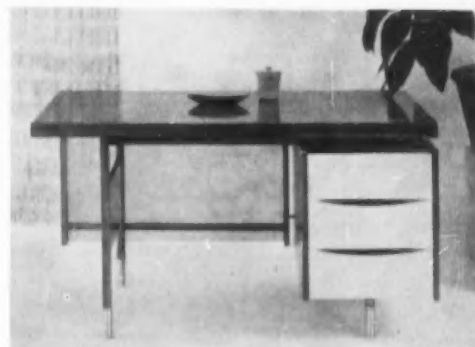
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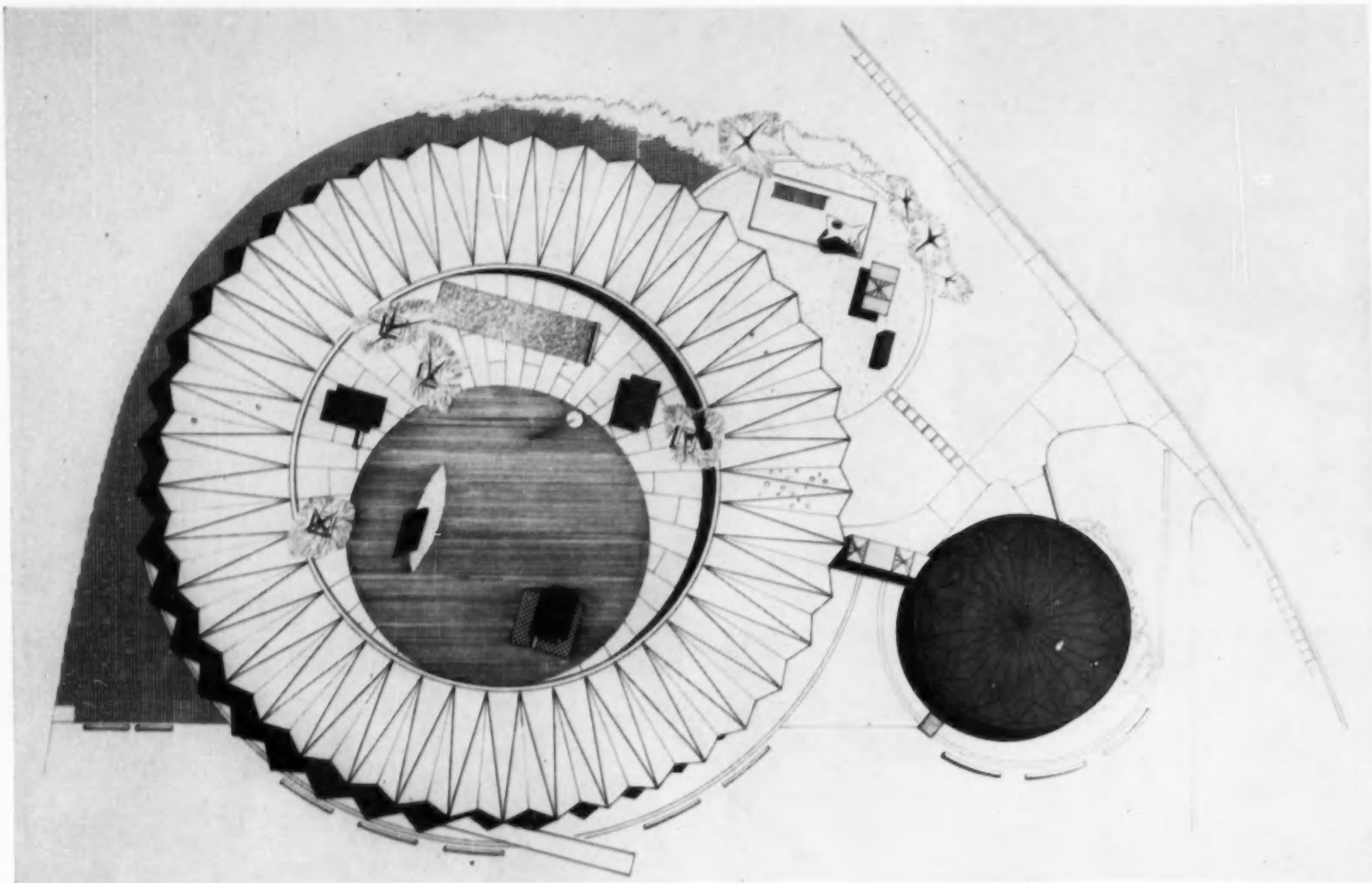
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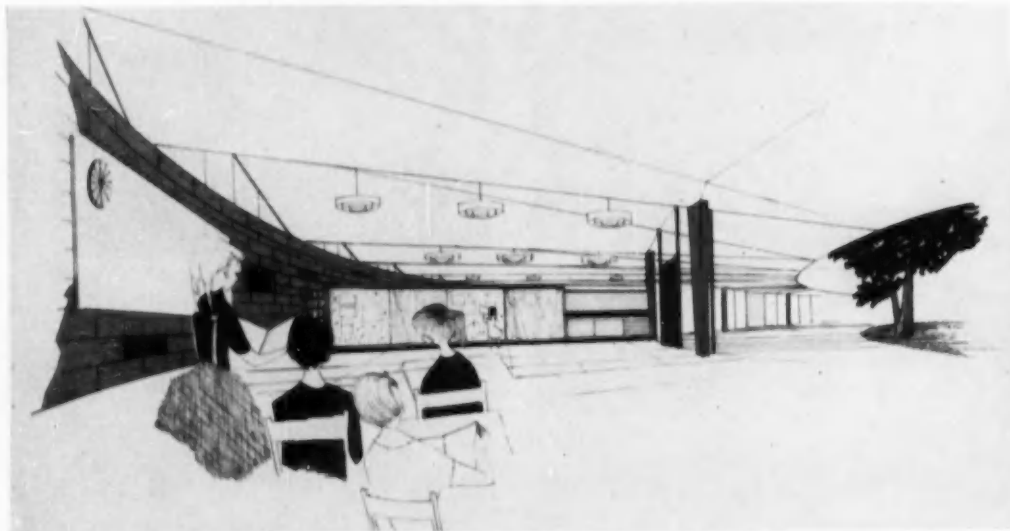
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ELEMENTARY SCHOOL

MARIO J. CIAMPI, ARCHITECT
 ALLYN C. MARTIN, ASSOCIATE ARCHITECT

Isadore Thompson, Structural Engineer
 Lawrence Halprin, Landscape Architect



PHOTOGRAPHS BY A. GERALD RATTO

SITE:

Seven-acre site located in a densely populated urban area in Daly City, California. Project located near the Pacific Ocean in an extremely foggy section of the city. The prevailing winds are always cold and damp. The general site is quite steep and wedge-shaped. The limited access to the site is from one street only. No provisions for expansion are possible with this limited site. Net flat area approximately $4\frac{1}{2}$ acres.

REQUIREMENTS:

To construct a twelve-classroom, two-kindergarten elementary school with special activities room, administrative unit and dependent facilities. Also required is a multi-use room unit to serve as a community center. The problems of vandalism and maintenance are serious factors to be considered. Project to be constructed on State Aid Program—limited funds available.

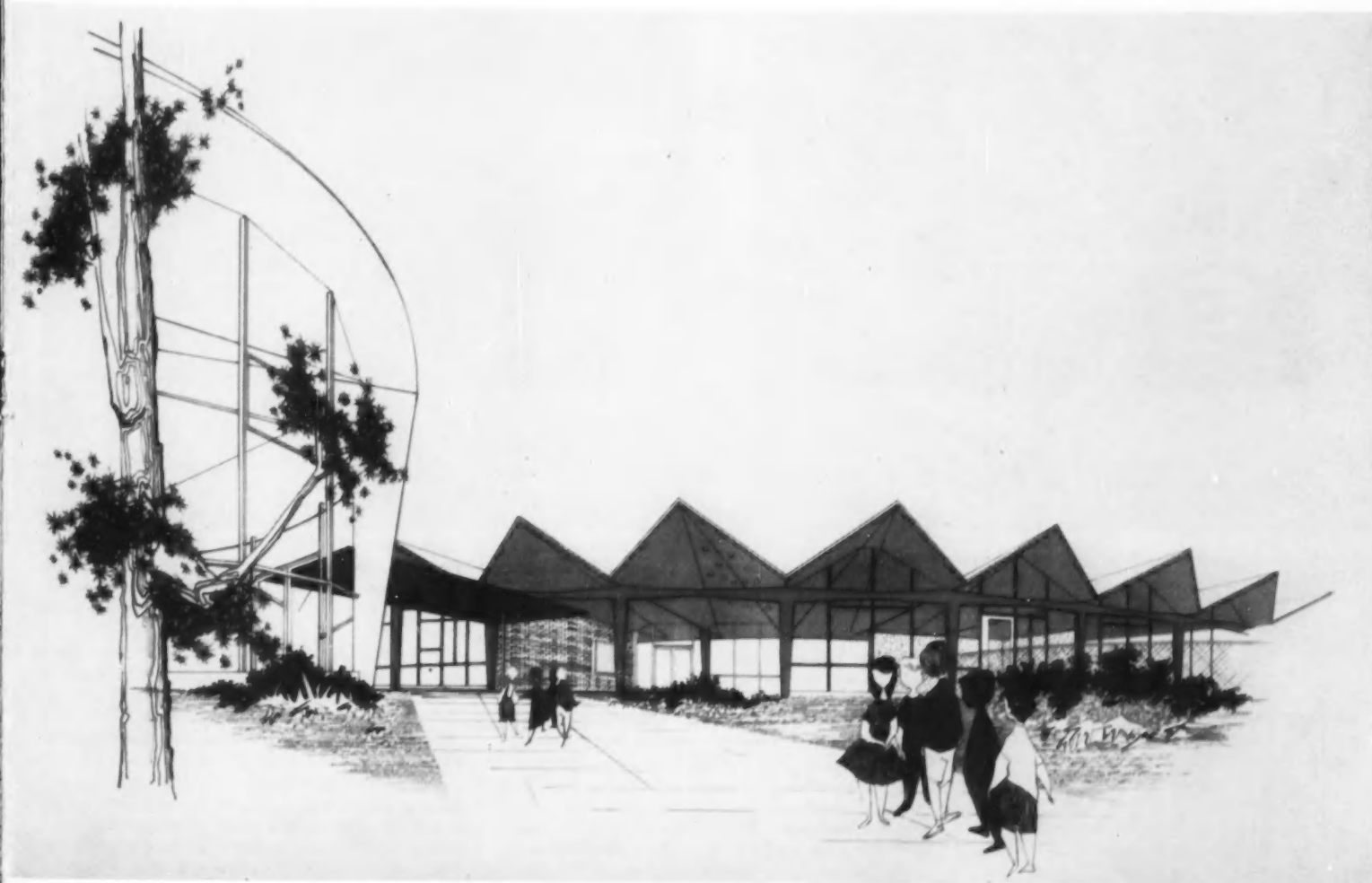
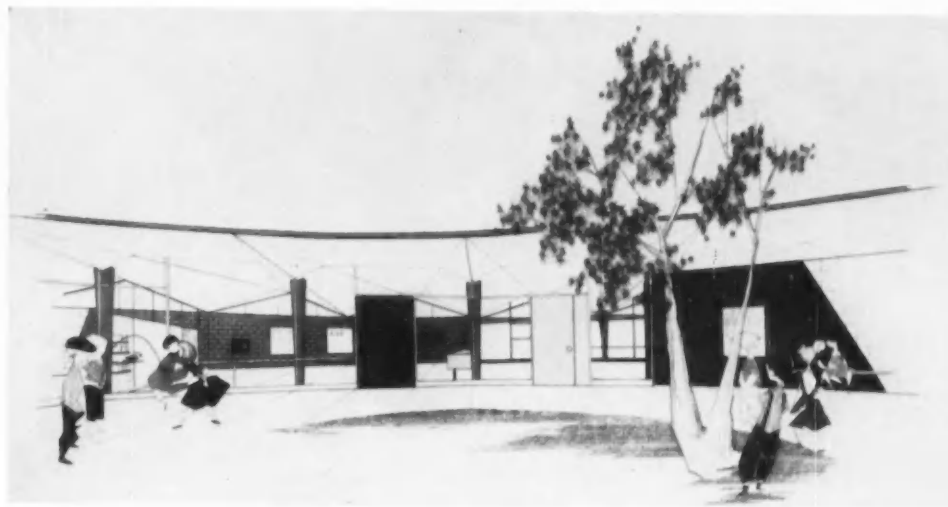
SOLUTION:

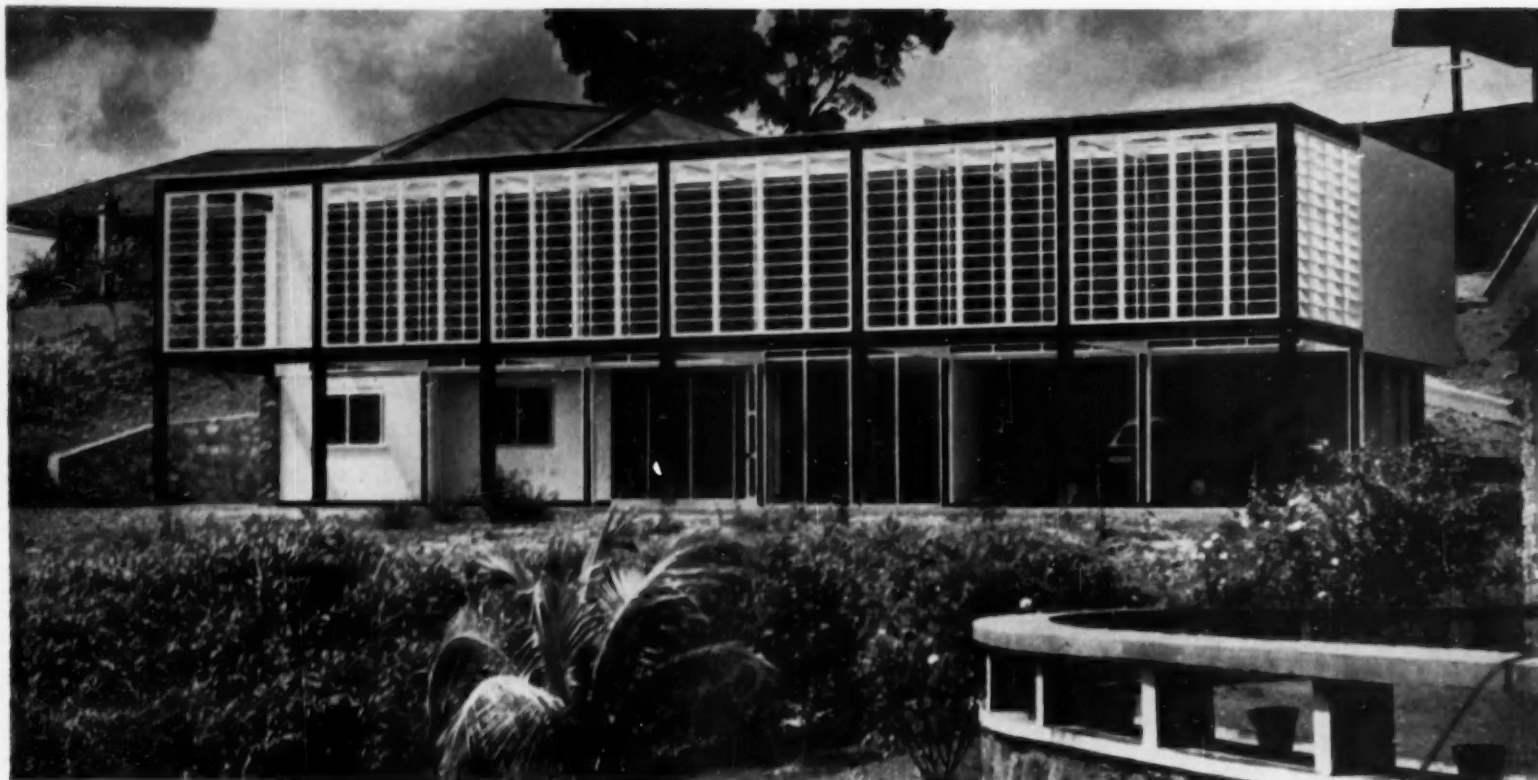
To provide an educational environment for the children of the community which would avoid the dull, repetitious quality of standardization. The site will be graded so that the actual building will be placed in a bowl approximately 60 feet below the upper street level. The view down into the school was considered most important. The site, due to the nature of the grading problem, justified a circular plan. This concept was considered desirable educationally, since it was the architect's and School District's intention to promote the most charming and attractive setting for the school children. The controlled central garden can be easily maintained and controlled so as to provide a pleasant outlook for all classrooms and also to provide a sheltered area for outdoor activities.

The Multi-Use Room unit is also circular in form to relate to the larger classroom unit. The unit

(Continued on Page 36)

THIS PROJECT, THE VISTA MAR ELEMENTARY SCHOOL, IS NOW UNDER CONSTRUCTION IN DALY CITY, CALIFORNIA



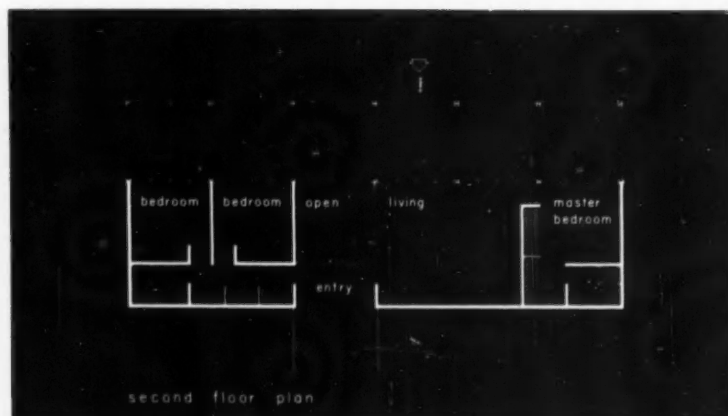
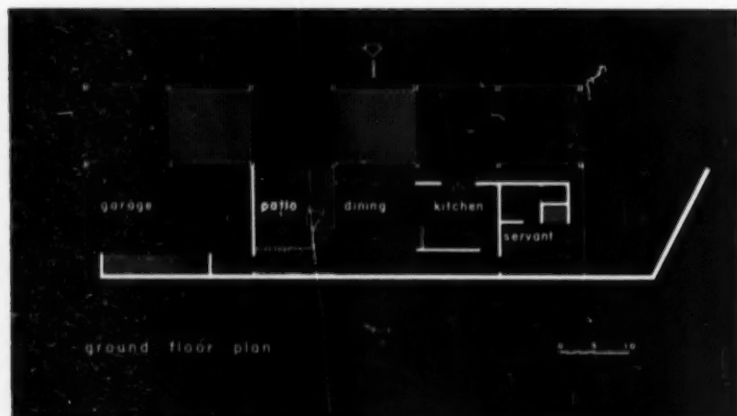


COMPANY HOUSE IN TRINIDAD, B.W.I.

COLIN LAIRD, SUPERVISING ARCHITECT

BOLTON AND BARNSTONE, ARCHITECTS

Knoll Planning Unit, interior design



The problems was to design a house with the following general requirements:

- a. A plan had to be devised which would be sufficiently standard so as to be usable by company personnel of different family status. For example, the house might be occupied by a single engineer in one instance, to be followed by a married engineer with three or four children.
- b. The company required a certain standardization of facilities and character so that the question of house facility be not a psychological factor as the engineer is transferred from one location to another.

The oceanic type climate in Trinidad, with its very limited temperature differential, both daily and seasonally, is extremely pleasant, providing that a structure takes

full advantage of the easterly breeze. This was a happy coincidence sitewise in that the view is to the east but offered some problem privacywise in that a four-lane arterial highway by-passing the town of San Fernando is the easterly boundary of the site.

Due to the steepness of the site a two-story structure was conceived wherein the ground floor was cut into the slope, making the second floor the entry level from the west. The disposition of rooms is different from standard in that the master bedroom adjoins the living room rather than the other bedrooms, allowing privacy for the parents and quiet for the children when there are guests in the house. This separation of bedrooms also solves the problem of daytime sleeping and sound control. An open well connects the second floor (entry level) with the ground floor on

which are the garage, dining room, and kitchen. No provisions need be carried from one floor to another with this solution. Every room in the structure opens up completely to the easterly breeze and the only definition of space between the rooms and the exterior is the mosquito screening.

A large, wide overhang extends to the east which is conceived to protect the rooms against the sometimes almost horizontal wind-driven rain. The wood louvers are a device to direct the view away from the arterial highway towards the hills in the distance.

This is one of a series of eight structures undertaken by the architects in South America. All furnishings are by the Knoll Planning Unit. This house reflects considerable credit on a company that was willing to experiment and unwilling to accept the local, standard, expensive solution.





Three-seater upholstered sofa with seating areas defined by the design; from the JG Furniture Company, Inc.



Knoll Associates introduces a new round table in two sizes by Isamu Noguchi. Noguchi employs a column of steel wire set on a cast-iron base with black porcelain finish. This column is light, airy and strong, replacing the usual heavy black column and base found on restaurant tables. The table is made of burn and stain-resistant white plastic laminate. The edges gracefully beveled give the table an even lighter appearance.



A love seat, 52" overall in top grain leather designed by Maurice Bailey for Monteverdi-Young.

NEW FURNITURE



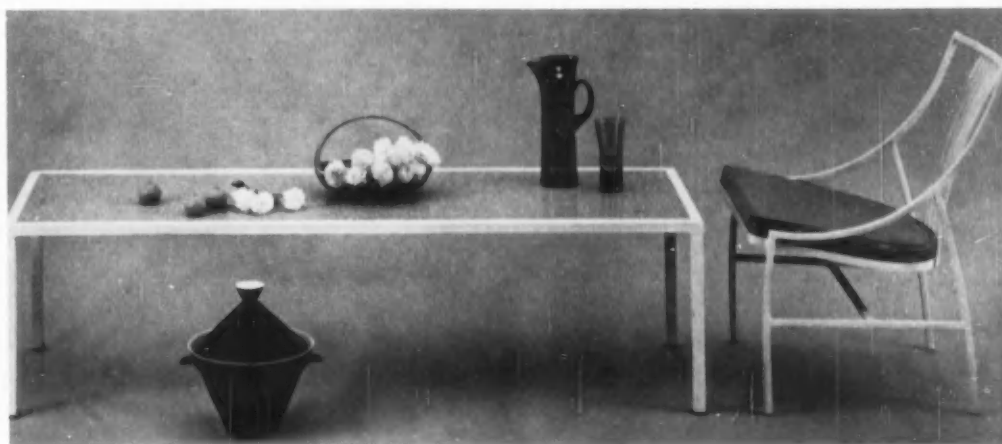
This chair, designed by Kipp Stewart and Stewart McDougall for Kasparians, is part of a new group which includes a two-seater piece and a sofa. The base is walnut.



New "Convertible" available in teak and oak. The seats, molded plywood and foam rubber, can be removed from the base and used directly on the floor. A wide combination of seats and table surfaces are possible, making the units highly versatile. Designed by Hans Olsen for Selected Designs, Inc.

This is a continuation of our March showing of new furniture, designed for the American market. As both Miss Van Houten and Mr. Frank pointed out, the industry is bursting with ideas, but not too much encouragement is given to the development of new design talent by firms dealing with the mass market. It is interesting in these selections to note the work of the Western designer who has made himself an important part of the national scene.

From a new line for Vista Furniture Company, designed by MacDougall and Stewart and distributed by Carroll Sagar and Associates: a metal coffee table and an occasional chair.



Above, left:

Contour chair designed by Alf Svensson for Dux Incorporated. This chair has two positions for comfort, being easily adjusted from upright to reclining position. The frame of the seat and back is a continuous steel tube, both seat and back covers are removable for cleaning.

Above, center:

Walnut five-drawer chest and side chair, designed by Kipp Stewart and Stewart McDougall for Glenn of California; the chair has an all-walnut frame with bent-walnut back and upholstered seat.

Above, right:

Buffet and rush seat dining chair from the collection of John Stuart, Inc.

Left:

A new sofa by Paul McCobb is part of a new upholstered seating group that features loose seat cushions and foam rubber, with a set-back base and legs of walnut; for Directional Furniture.

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BOOKS

ROBERT WETTERAU

ABRAHAM RATTNER: A PORTFOLIO, by Abraham Rattner, with introduction and notes by Allen S. Weller (University of Illinois Press, \$20.00).

An unusual undertaking for a University Press, all the more admirable in that this album shows mostly unexhibited work of Rattner, in which may be seen magnificent draughtsmanship, a poetic calligraphy and an esthetic range far beyond the more familiar paintings and drawings of this artist. In addition to the large brochure containing Allen Weller's excellent introduction to a dynamic and lyrical artist, there are 24 loose plates (6 of them in color) reproduced with care and fidelity. A striking achievement for the printers and justice to the artist.

Abraham Rattner is as powerful and lucid in his writing as he is in his drawing and painting (a real humanist-poet) and Mr. Weller has incorporated many of the artist's illuminating statements in his text. Rattner's clarity in writing and the quintessence of this point of view is well expressed:

'A painter mingles with the world about him. As a participant he moves sleep-walker like, in and through and with the forces of its reality, submitting to the experiences with the deep and terrifying forces of its inner spirit, of its magnitude, at once overpowering, sustaining, and elevating—demanding and creating in him courage and faith. Then when he finds himself in the pit—in the arena—the spectator as well as the gladiator, before a frightening spectacle, at once terrifying and magnificent, how can he help the manifestation of his terror, wonder, anguish, stupefaction and suffering? And now those interpenetrate one with another. It is then that the great impact must be transposed into a created vision—ennobled, solemnized, ordered, and impregnated by the qualities of his sensibilities into color related to color, to light, to line, and all of it directed towards some majestic form, a symphonic structure, the metaphoric transfiguration of it all.'

Rattner's spiritual themes, many of them Biblical, manifest terror, anguish, stupefaction and suffering, but there is also hope and heart and love interpenetrating them, and his created visions in this album are beautiful, powerful, and successful—Expressionism in the best sense. Enthusiastically recommended.

MODERN FURNISHINGS FOR THE HOME 2, by William J. Hennessey and Eliza Dornin Hennessey, associate (Reinhold Publishing Corporation, \$8.50).

In continuing his catalog of modern chairs, tables, storage units, dividers, sofas, beds, lighting fixtures, and fabrics, Mr. Hennessey has added a section on rugs and included his foreword to the first volume, showing the history of Modern furniture design and its compatibility with contemporary architecture. "Final choice and inclusion depended, first of all, on the satisfactory solution to a human need. This, combined with an intelligent use of materials and expert craftsmanship, indicated timelessness and importance." His choices were influenced, too, by the manufacturer's indication of availability in future years of the merchandise selected. There are 582 examples complete with measurements, the names of designers and manufacturers. A directory of manufacturers and representatives is added to facilitate the location of needed products. A handy, time-saving reference for decorator, architect or client.

TRADEMARKS OF THE WORLD, by Yusaka Kamekura, preface by Paul Rand (George Wittenborn, Inc., \$9.00).

The selection of symbols for trademarks is a fascinating and exacting task for the artist-designer. To create ideograms, abstracting the idea into a simple, memorable, picture-story, to identify a product, firm or object, requires high selectivity, exactitude and the ability to discard all excess baggage. Mr. Kamekura has chosen 700 trademarks from various countries and grouped them according to type and design-motif and his examples vary from simple monograms to the not-so-abstract but handsome drawing of David Stone Martin. Among the most striking designs are those of Louis Danziger, Saul Bass, Paul Rand, Takashi Kono, Bruno Munari, Isamu Noguchi, Paul Klee (symbol of King and Absolute), Yusaka Kamekura, Hiroshi Ohchi, Leo Lionni and Marcello Nizzoli. An attractive and well-made book, useful not only to the graphic artist but also to the architect who would use beautiful signs to identify a business building rather

than neon monstrosities.

DEAD TOWNS AND LIVING MEN, by Sir Leonard Wooley (Philosophical Library, \$6.00).

A reprint of the book by the noted archeologist who is as skillful at the typewriter as he is at the diggings. Sir Leonard writes of the people with whom he worked while on excavations in Egypt, Syria and Italy, between 1910 and 1946, and gives amusing accounts (as well as some hair-raisers) about T. E. Lawrence; foreman, Hamoudi; his dragoman, Haj Wahid; the Kurds and Milli-Kurds; Turkish treachery; the Middle East: "... as I knew it ... it is not true, but it was." Fascinating reading. Recommended.

MODERN ARCHITECTURE IN BRAZIL, by Henrique E. Mindlin (Reinhold Publishing Corporation, \$12.50).

The flowering of Brazilian architecture in the past twenty years has been phenomenal. Henrique Mindlin, prominent architect, began this book as supplement to **BRAZIL BUILDS**, by Philip Goodwin and Kidder Smith, that appraisals might be made of the achievements of recent architecture in that country. The impact of the ideas of Le Corbusier is stamped on the work of the younger architects and a remarkable plasticity in ferro-concrete structure, the use of the brise-soleil and pierced tile work, pilotis—solutions to site irregularities, climate and sun problems—are shown in the work of some 70 architects. There are examples of private houses, apartment buildings, hotels, housing projects, churches, schools, recreation centers, city planning and landscape architecture. In a survey of over 100 examples, there are outstanding projects by Lucio Costa, Bruno Levi, J. Vilanova Artigas, Henrique E. Mindlin, Olavo Redig De Campos, Alfonso Eduardo Reidy, Lygia Fernandes, Oscar Niemeyer, Peres and Santos, Jorge Machado Moreira, Carlos Frederico Ferreira, Francisco Bolonha; the landscaping of Burtel Marx. Mr. Mindlin has provided a brief clear analysis of each example, and included a short history of Brazilian architecture. There are over 450 photographs and 300 drawings in this inspiring book.

NOTES IN PASSING

(Continued from Page 13)

the United States.

These gains have been made in two ways. First, the Court has adopted a progressively stringent interpretation of what "equal facilities" means, thus making segregation more costly and cumbersome than ever. As a result of a series of cases involving discrimination in education, there are thousands of Negroes attending unsegregated, state-supported institutions of higher learning in the South, whereas there were none a decade or so ago. Similar, although less spectacular, gains have been made in the effort to eliminate discrimination and segregation in transportation facilities, mainly through decisions that interpret broadly the power of Congress to regulate interstate commerce.

The second way in which the Supreme Court has weakened the legal basis of discrimination and segregation has been by a broadening interpretation of what constitutes action by the state and by state and local officials falling under the purview of the United States Constitution and certain federal laws. In this way Negroes have been able to advance their rights to be considered for membership of juries and, if under trial, to be judged by a jury from which none has been excluded because of race or color. They have also been able to strengthen their vote in the Southern primary elections, where the right to vote counts most.

After many years of seeking to weaken discrimination and segregation by securing Supreme Court decisions of these two types, a few years ago the leaders in this struggle adopted a new plan—they began to challenge the "separate but equal" doctrine directly.

By and large, the history of the Supreme Court decisions has run parallel to the development of the American nation, influencing and being influenced by new trends in an evolving society. In the great nineteenth century period of commercial and industrial expansion, its decisions seemed to place the greatest emphasis on the protection of individual economic rights against government interference. In the twentieth century, when local events often have nation-wide consequences and individual and national welfare are more closely bound, its interpretations have tended to support those seeking to reduce discrimination and segregation. Recent Supreme Court decisions have thus set the stage for major advances in the protection of civil rights, while its hearings and opinions have served to educate the public and clarify the complex issues involved in the problem.

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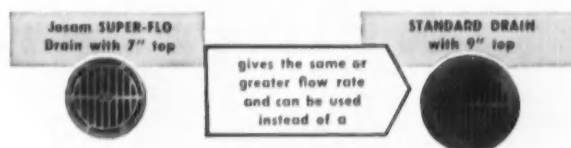


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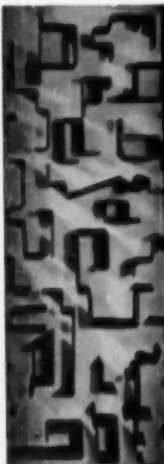
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MUSIC

(Continued from Page 12)

with an inept comment by a contemporary critic. Here and in the opening of a Chopin Mazurka, once again supplemented with inept contemporary critical comment, he exposed and clarified dissonance, going thence to the opening measures of the Prelude to *Tristan*, showing how far music by this time had moved from the concept of a home tone. Taking time to note the disabilities facing the post-Wagnerian composer, who had nowhere to go but farther out, he proceeded to Schoenberg, a moment of *Verklärte Nacht*, a moment from the last movement of the Second Quartet, the first atonal writing, and a solo for *sprechstimme* and solo flute from *Pierrot Lunaire*. Here he paused to argue the necessity of a new means of form, the tone-row, and having accomplished so much, added to it his own inept critical commentary in the form of three questions implying a negative answer. In Berg's Violin Concerto and *Lytic Suite* for string quartet he professed to find a warmth and humanity lacking in Schoenberg's music, disregarding the icy, inhuman conclusion of Berg's career in the opera *Lulu*. A masterly transition from that section of the *Lytic Suite* which plays around the *Tristan* Prelude carried him over to Debussy's *Afternoon of a Faun*, where he introduced the counter-German reformation, playing at the piano a few bars of a *Gymnopedie* by Satie. Flinging scurrilous remarks at German musicianship, he indicated that in the contrary art he had found his tonic. As displayed in the subsequent examples, the non-German music seemed to be making its way backwards out of tonality, while desperately clinging to it, through a variety of orchestral and stylistic devices now in danger of becoming as dated as they were once effective. About a C major chord in *Symphony of Psalms* he expressed such rapture as Tovey about the Haydn C major chord at "Let there be light." Stravinsky himself, Mr. Bernstein noted, has lately taken up the tone-row, and broader exponents of row procedures are following Schoenberg by finding a place there for tonality.

If Mr. Bernstein had allowed his demonstration to make his points, without injecting the personal bias of his opinions, this exposition of the natural growth of contemporary styles would have been more

thorough and convincing than any I have heard. He brought the most difficult twentieth century music and theory within the grasp of even an uninformed auditor, using the utmost variety of examples, never stumbling or dragging. Though he went fast, he was not glib. He ended the show in a fiery performance, both playing and conducting, of the last movement of the Ravel Piano Concerto.

A first-class performer is as much a product of his idiosyncratic limitations as of his gifts. Heifetz—and I have a piquant story, which I shall not tell, to support this—wishes above all else to play with variety. Modestly and intelligently he has gone where some contemporaries believe variety is most likely to be found, among the small jazz combos in their native habitat. Late in the evening, I am told by explorers in these regions, Heifetz has been known to drop in, unlimber his fiddle and join the music making. To say that he seeks variety is not to imply that Heifetz is a poor musician—he is a very good one—; but he is bound to accuracy like an electronic organ to its immaculate tuning; and because of his, so to speak, automatic ear he is incapable of playing any music that goes beyond his, however intricately connected, pushbutton limitations.

Szigeti, by contrast, can travel as far from tonal accuracy as an old-fashioned harmonium; he can be dull as a church organist; he is incapable of pushbutton perfection. Every performance he gives is as risky as paddling the upper Amazon among the crocodiles and the piranhas; when he gets away with it you settle back mopping your brow in thankful realization that one such adventure to the headwaters is worth a dozen powerboat trips across the sound. How much of Szigeti's way of making music results from conscious musical deliberation and how much from an intuitive feeling that will not flow to demand, I am unable to decide. When it flows you are very thankful you were present.

In three recitals during one week, Szigeti played at Hancock Auditorium on the University of Southern California campus, eleven works for violin and piano by as many twentieth century composers, each of different national origin. He had played the series elsewhere and will repeat it several times this season. Other violinists of Szigeti's international rating may be capable of playing these eleven works; I cannot think of one who would attempt it. The pieces are all from his repertoire; he has played and in some instances recorded them over a number of years. Musical adventurousness is a part of Szigeti's way of life. These are by no means all the twentieth century sonatas he has performed.

Szigeti does not play this sort of music because the public asks him to, most certainly not because his management desires him to do so. He is well aware that such programs will not draw large unthinking crowds. He has made a career of going quietly his own way, playing what he likes, when he can get engagements that permit, to the extent that his managers do not actively prevent him. In 1950 he offered Evenings on the Roof, as a benefit recital, the three solo violin sonatas by Bach. The Roof accepted his offer, receiving performances compared with which most of the other Bach violin playing I have heard is trash, and brought us in, at our reasonable prices, a thousand dollars. In New York the New Friends of Music allowed him to play only two of the sonatas and ran in Mozart's *Eine kleine Nachtmusik* to ease the presumed strain. As if an audience which came prepared to sit through two of the Bach solo sonatas would object to hearing all three!

The series at USC did not begin happily. The hall was a third empty. The place was too hot and was still too hot the second evening. Discouraged by lack of response to the investment of his time and gifts, and miserable with the heat, he did not play well at the first recital. He began with the Vaughan Williams Sonata in A minor, composed between 1952 and 1954, a piece at once too demanding and too confused to make a good opening. The little Sonata in E by Hindemith, which followed, had the effect of an additional movement of the Williams. Grant that my ears may have exaggerated the resemblance, the two pieces are too nearly alike to be placed together in a program. Stravinsky's *Duo Concertant*, which Szigeti has recorded with the composer, should have provided an authoritative reading. That it did not may be charged against the pianist, Carlo Bussotti, whose opaque, nearly unvaried tone and obtuse phrasing deprived the music at once of lightness and of rhythmic impact. The final work, Bloch's Sonata No. 1, went somewhat better, especially in the second movement, where the violin tone at last took on Szigeti's individual shading. My opinion of this recital has been disputed as too favorable and as too unfavorable: I give it as I heard it.

The second program brought out a larger audience, possibly due to word-of-mouth publicity. The program included my two favorite twentieth century sonatas for violin and piano, the Second Sonatas by Busoni and by Bartok, with the unimpeachable Debussy Sonata between. Szigeti made a good job of the Busoni, dragging the pianist after him. The Debussy I have heard played better. The crown of the evening was the Bartok Sonata, a grindingly great performance that left me wet. Excitedly rushing backstage to be the first to grasp the master's hand, I found him so wilted by the heat that he was unable to respond to my enthusiasm.

The third evening, I am told, the heat was down and Szigeti at his best, so that I regret I was unable to be present. The program included sonatas by Honegger, Prokofief, which I had heard the same week in an excellent performance by Dorothy Wade, the chip-on-shoulder Fourth by Charles Ives, of which I have Szigeti's not quite satisfactory recording with Andor Foldes, and the Ravel Sonata.

Since this a friendly, though uncomfortable review, let me add my opinion that the fault of the series lies in the assemblage of the works. The second program could not be improved. The first program is far too heavy, the third too light; each would gain by rearrangement to provide more contrast. For playing this series Szigeti deserves the gratitude of all lovers of twentieth century music. But to offer music demanding such a high level of keyboard artistry he will need to find a better pianist than Carlo Bussotti. Mechanically he was always where he should be; musically, one could have wished him anywhere else.

The New York Philharmonic-Symphony performance of the *Funeral March* from Beethoven's *Eroica Symphony*, in memory of Arturo Toscanini, turned out a lamentable travesty, for which I do not blame the conductor, Leonard Bernstein. After the first minute the orchestra was out of balance and had lost its pace. With no conductor, with no more than a nod from the concertmaster, any disciplined orchestra should be able to turn out a better reading. I will not accept the conclusion that the fault lies with Dmitri Mitropoulos, who has been permanent conductor these last seasons. From the first time Mr. Mitropoulos came to this country, through his tenure as director of the Minneapolis Symphony, he distinguished himself by enlarging our musical experience. This expanding reputation carried him to New York, where he succumbed to the same treatment which had provoked the resignation and eventual departure from America of Artur Rodzinski. He was forbidden to carry on the independent musicianship that had made his reputation. Our own Alfred Wallenstein would have been a better and more successful conductor, if he had been permitted to schedule more often the twentieth century music he does best. It is right, nonetheless, that a conductor should suffer in person for the failures of his orchestra and his programming. The reward is great; he must be prepared to fight for his privilege or perish. Behind the scenes the managers sell artists for profit, piling up their gains out of the public deficit; they call on the public to support culture, that symbol of humanity uplifted, which in their councils they mock and violate. They cry for public support while refusing to permit the action which might deserve or win support. In consequence, not one permanent conductor of an American orchestra today commands the reputation with the great public of Toscanini, Koussevitzky, or Stokowski in the middle thirties. Only Bruno Walter, venerably functioning as guest conductor, has grown in public affection during the last decade. Year by year the radio networks or their outlets reduce the time allotted to broadcasting the major orchestras. The public, losing interest, turns to other diversions. The great days of the American orchestras are passing.

After which melancholy pronouncement, let me turn to happier subjects, an outstanding record and one not as good as it should be. To break the mood gradually, let me speak first of the less happy one. On the Gas Company's evening broadcast over KFAC I heard Bruckner String Quartet in a recording by the Vienna Concerthouse group. Some years ago I programmed the Quintet without previous acquaintance and found it very much worth knowing. The recorded performance revived and amplified that former enthusiasm. Three works by Bruckner I admire without qualification, the Mass in E minor, the Ninth Symphony, and this Quintet. I have just listened to the Ninth Symphony in another great performance by Bruno Walter with the New York Philharmonic-Symphony. This performance and the one previously mentioned under Stravinsky prove that this orchestra can still play well when it pleases. To return to the Quintet: a friend, hearing my praise of it, arranged to have it sent me for a birthday present. Through an error I received another reading, by the Koeck-

ert Quartet, which differs from the Vienna Concerthouse version as a cup of warm gravy differs from a cup of hot chocolate.

The Collegium Musicum of the University of Illinois, directed by George Hunter, has brought out through Westminster a record of motets, ballades, virelais, and rondeaux by Guillaume de Machaut (1300-1377), greatest French poet and no less the greatest composer of his century. Chaucer borrowed from him; through him the assorted movements of the Roman Catholic liturgy were brought together into the first through-composed Mass, one of the glories of medieval music. Works by Machaut have been recorded, notably several items issued nearly twenty years ago by Lyrebird and a performance of the Mass by the Dessoff Choirs and full orchestra, directed by Paul Boepple. Such a full-scale presentation is not as unreasonable as it might seem, since the Cathedral at Rheims, for which the Mass of Our Lady was written, included among its properties no less than 35 different families of instruments, each family numbering several instruments of distinct size and pitch. The period was not, one would judge, unmusical. We can estimate how competent the singers and players of this period may have been through the demands made on them by these compositions of Machaut. In performing a Mass the trained choir would have been supplemented by a body of instruments, according to the number of instrumental players on hand and volunteering. We do not know how all these players were held together, or how well, or what reverent noise resulted. Primitive performance, without beat or metronome, can be intensely musical. Year before last Robert Craft directed the Mass, using a small group of male singers supported by four unlike instruments, English horn, bassoon, bass trumpet, and bass trombone, with results joyous and delectable.

Until Friedrich Ludwig brought out his edition of the Machaut works, the very notes were uncertain. Any group hazarding a performance must still decide, without benefit of tradition, how the notes should be read. The performance by the six members of the Collegium Musicum include a vigorously counter-rhythmed motet for three voices, a richly textured song for tenor without accompaniment, songs accompanied by recorder, lute, and vielle, and graceful pieces for these instruments. (The vielle is an early type of viol; the name

(Continued on Next Page)

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By CRAIG ELLWOOD ASSOCIATES
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MUSIC

(Continued from Page 35)

is used also for an antique hurdy-gurdy.) Unlike the highly polished displays by Stafford Cape's Pro Musica Antiqua, odorous of rehearsal, the readings are simple, liberated in the rhythm, and in no way ostentatious. The voices are pleasing and the diction clear. The instrumentalists go about their business like competent amateurs who have sat down together. The music falls like spring rain, wakening fresh responses at each hearing. Although I am sure Machaut would not have counted or inflected his music as we do, more probably in a nasal, artificial style, resembling the art music of the Japanese, the spirit of these performances is as close as we may modestly expect to come at present to his art.

A magnificent recital by the young Los Angeles pianist John Browning, who has already made himself one of the world's very great pianists, and the new Landowska performances of Mozart works for piano will be discussed separately in an article devoted to that instrument.

ELEMENTARY SCHOOL—CIAMPI

(Continued from Page 26)

is designed to be used for drama, games and for dining. The building is also designed to provide facilities for an adult Community and Recreation Center, since no provisions of this kind have been adequately provided by the speculative builders, who developed the area with a stereotyped grid plan. It was also considered important that since this school building was to be a cultural center for the community, a circular concept of forms would be a relief against the monotonous repetition of rectangular buildings in the surrounding area.

The buildings will be constructed of reinforced concrete frame and roof, brick and concrete block walls, steel sash and clear and colored glass. Roof is to be of composition roofing. Small shelters of light steel and corrugated decking painted in brilliant colors. Classroom building will be heated with radiant heating. Multi-use room building will have forced ventilation. All partitions are non-structural and may be easily moved if required.

The roof will be constructed of precast thin, shell hipped plate vaults and erected in place over masonry walls and precast concrete rigid frames. Acoustical plaster will be sprayed to the ceiling surfaces. Floors will be waxed colored cement brush.

MULTIPLE LIVING UNIT—GRUEN AND ASSOCIATES

(Continued from Page 21)

To make possible the two-story patios for one-level apartments, a unique layout was devised staggering alternate floors by half an apartment unit. This device, besides making possible the two-story patios, has created units of different size at each end of the building, and thus a great variety of sizes of apartments is accomplished, from deluxe one bedroom to four bedroom apartments with additional maid's room and bath. Furthermore, five special terrace apartments are designed for the penthouse floor.

Provisions have been made for extensive common services and facilities. Among these are maid, valet and laundry services, switchboard, parcel receiving room, catering, coffee shop with adjoining private dining rooms, snack bar, swimming pool, showers and lockers, massage rooms, sun terrace, garden, basement garage with a capacity in excess of two cars per apartment, safety deposit vaults. Several maids' quarters are available for owners who wish to have maids sleep on the premises. Social and outdoor facilities are on the ground floor. Service and storage facilities are in the basement. The two-level garage is entirely underground, below the landscaped acre of land adjoining the building and providing a large park-like garden area that can be enjoyed throughout the year.

Among the unusual features of the project is the pattern of circulation within the complex structure. Tenant circulation and service circulation are completely separated, from main entrance to service door of each of the apartments. Thus a condition of most luxurious privacy is created. This was accomplished by alternating in the length of the building three tenant elevators with two service elevators. The tenant elevators are reached from the main lobbies of the first floor. The service elevators are reached from the basement level which is in turn connected directly with the service entrance on Wilshire Boulevard. At each floor the tenant elevators open into short and wide lobbies, through which entrance to each apartment (never more than four per lobby) is provided. The service elevator opens to service corridor which gives access to each of the apart-

ments through service entrance doors located in the kitchen and service area.

The building will be entirely air conditioned and will have intercommunication system and TV outlets from master TV antennae in each apartment. Apartment kitchens will be equipped with built-in refrigerators, freezers, ovens, dishwashers, garbage disposals, laundries and dryers. Master bedrooms will have dressing rooms with wash basins, vanities and ample closet space. Each master bathroom will include a tub and stall shower and six-foot wash basin counter with wall-to-wall mirror.

The site on which the project is located is one of the highest points on Wilshire Boulevard with a view of the city and surrounding Hollywood hills. The Beverly Hills shopping district is less than five minutes' driving distance away and several golf courses and country clubs are located in the immediate surroundings.

The main entrance to the building is on Beverly Glen Boulevard. Passenger cars will drive under the building overhang which provides a sheltered reception area. Attendants will move cars down to the garage or deliver cars from the garage to the main entrance for exiting tenants.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

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(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. —Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(296a) Contemporary Danish Furniture: New line featuring the "Bramin" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunni Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho, Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 14633 Ventura Boulevard, Sherman Oaks, California. Showrooms: Paul Rich Associates, 120 South Robertson, Los Angeles 48; K.I.P. 720 Montgomery Street, San Francisco, California.

✓(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson: complete decorative service. —Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(138a) Contemporary Furniture: Infor-

mation. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Prints, Elenbank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontopidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Distributor for Georg Jensen, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(265a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Weber, George Simon, George Kasparian. Experienced contract department at Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. Showrooms: Carroll Sagar & Associates, 8833 Beverly Blvd., Los Angeles 48; Bacon and Perry, 170 Decorative Center, Dallas, Texas; Scan, Inc., 326 South Lake, Pasadena, Calif.; Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A.

(285a) Wholesale Furniture: Executive office furnishings, desks, tables, chairs. Custom and contemporary styling for all institutional, commercial and residential furniture. Special cabinet and upholstered pieces. Special design service. All materials, brass, wood and metals. Visit our showrooms: Monteverde-Young Co. (formerly Leathercraft Furniture Mfg. Co.), Los Angeles, 970 North La Cienega Blvd., or factory showrooms, 3045 East 11th Street, Los Angeles 23. In San Francisco: Fred T. Durkee, Jackson Square.

(297a) Furniture: Brochure of photographs of John Stuart chairs, sofas and tables, designed by Danish architects of international renown. These pieces demonstrate the best in current concepts of good design. Included are approximate retail prices, dimensions and woods. Send 25c to John Stuart, Inc., Dept. AA, Fourth Avenue at 32nd St., New York 16, N. Y.

HEATER LIGHTS

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. —Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

LIGHTING EQUIPMENT

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damon-Kaufmann Inc., 440-A Jackson Square, San Francisco 11, California.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engi-

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(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference. — Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(293a) Custom Lighting Fixtures and Architectural Interior Metal Work: Manufacturers of custom lighting fixtures for banks, churches, residential, and offices. Also complete interior fixtures, desks, check and writing stands, room and office separators decorative interior murals in metal and plastic. Specializing in all metals: brass, copper, aluminum, iron, and newly developed original decorative plastics. Consultation service for design and material recommendation. Send for information and sample decorative plastic kit. Strickley & Company, 711 South Grand View Street, Los Angeles 57, California.

(288a) Lighting Fixture: The new double arm, precision positioned, adjustable Luxo lamp is ideal for decorators' studios, plants, hospitals, as well as the home. Moving arms permit easy change of position. Lamp can pivot in a

circle 90° in diameter. The shade remains stable while the arms are in motion, yet may be raised, lowered or tilted at any angle. A variety of mounting brackets are available for wall, desk or sloping surfaces. Obtainable in various sizes and colors, Incandescent and Fluorescent. For catalogues of specifications and prices write Luxo Lamp Corporation, Dept. AA, 464 Bryant Street, San Francisco 7, Calif.

MISCELLANEOUS

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUmkirk 7-8131.

PAINTS, SURFACE TREATMENT

(298a) Mosaic Ceramic Tile: Basic floor and wall material in buildings of today, shown in a new 31-page catalog profusely illustrated in full colors. Book also contains ceramic tile selector which deals with each type of ceramic tile, its advantages and appropriate applications. This splendid booklet is a must for your information files. Write for form #208 Mosaic Tile Company, 829 N. Highland, Hollywood 38, Calif.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

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ROOFING

✓ (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

SASH, DOORS AND WINDOWS

(290a) Indoor Movable Shutters—Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Ave., Santa Monica, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skyglare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics, Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculity 1-1461.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel

frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

(289a) Sound systems—HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information, etc. CALIFORNIA SOUND PRODUCTS, INC. 7264 Melrose Avenue, Hollywood 46, Calif. Phone: WEbster 1-1557.

SPECIALTIES

✓ (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

✓ (240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter sys-

tem, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

STRUCTURAL MATERIALS

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

(179a) Filon-fiberglass and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 E. Maple Avenue, El Segundo, California.

✓ (207a) Unusual Masonry Products: complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-

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(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(243a) Send for new four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

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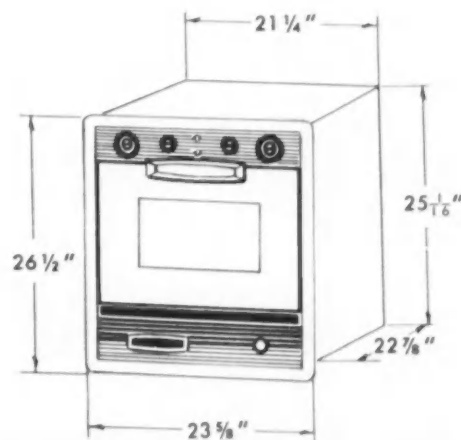
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